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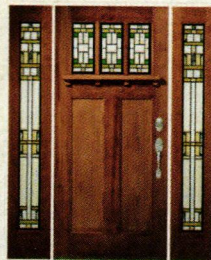
*out the window.*



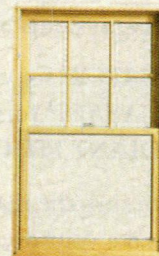
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Wood Radius Casement Window



Exterior Premium Pine Door 1836AP



Wood Double-Hung Window

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# Features

September / October 2005

Volume 33 / Number 5

Established 1973

## 42 Modern Century: Arts & Crafts Rugs

By Dasha O. Morgan

Rugs bearing Arts & Crafts motifs by some of the most famous designers—C.F.A. Voysey, William Morris, and Dard Hunter—have become available once more; what you'll need to know before you go shopping.

## 50 Hardware Lost & Found

By Gordon Bock

Convinced they don't make that swinging kitchen door hinge anymore? Here's help locating some hard-to-find hardware for old houses.

## 52 Old-House Living: Meant for Each Other

By Regina Cole

A woman's love affair with her Gothic Revival proves some matches are simply fated to be.

## 58 Lights, Camera, Blastoff: 1950s Lighting

By Demetra Aposporos

The Fifties sparked a whole new breed of home lighting designs—many of which are still around today.

## 64 Making Pigmented Plaster

By Jacob Arndt

Colored exterior stucco was a popular effect for Tudor and Prairie style houses; a landmark project shows us how it's done.



### ON THE COVER:

Spanish influence can be seen in the barrel roof tiles and colorful fountain of Casa Pacifica, a house on the beach in San Clemente, California. Photo by Tim Street-Porter.



## 70 Hanging Doors

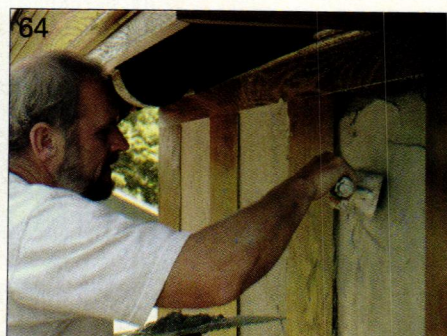
By John Leeke

Fitting a door so it swings effortlessly in a new space is carpentry 101, but performing the same feat in an old house often requires a PhD—a step-by-step guide from a pro.

## 76 Style: American Houses, Spanish Style

By James C. Massey and Shirley Maxwell

Housing designs across the country were influenced by Spanish buildings of the West and Southwest.



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Greek Revival windows.

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35 Outside the Old House

By Denise Wiles Adams

Traditional garden designs to suit historic home styles.

41 Essay

By John Leeke

A creative approach to pulling permits.

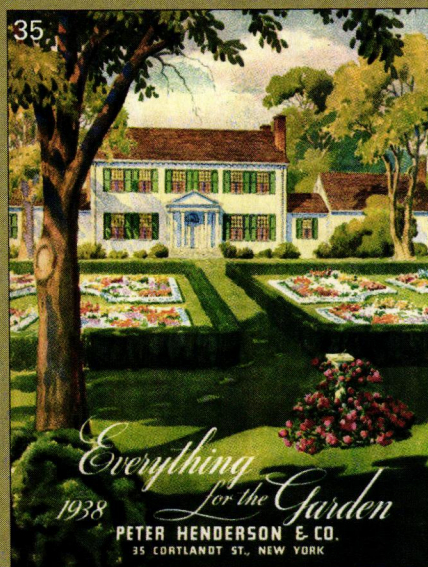
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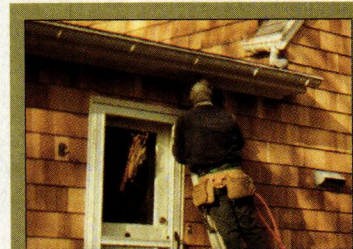
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## New Exterior Stripper Primer

Go to the home page for a complete report on that most common and troublesome of old-house projects: exterior paint stripping.



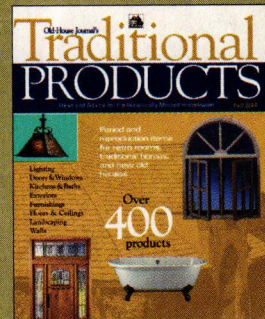
## New The Ins and Outs of Insulated Windows

Selecting new energy-efficient windows for an old house is an important job. On the home page, you'll find a guide to the latest and greatest choices.



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## Restoration Exchange

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## Historic Properties

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## Our Modern Century

With this issue *Old-House Journal* brings to a close our year-long series of articles celebrating the Modern Century—what we have defined as the 100 years of material and design innovation that put their stamp on vast numbers of houses. Starting with its roots in the 1880s and '90s, and continuing through the formative years of the early 20th century to our own time, this period brought with it waves of new ideas that are still shaping residential architecture and design today.

We took as our benchmark for the series the year 1905, a watershed date that witnessed not only breakthroughs in science like Einstein's theory of relativity, but also new horizons in architecture, such as the pioneering work of Peter Behrens in Germany and Frank Lloyd Wright in America. Beyond these concrete achievements, though, 1905 represents the first flush of some very important social and aesthetic forces, not the least of which was the growing presence of automobiles, women in the workplace, and, of course, the Arts & Crafts movement.

With the latter in mind, the Modern Century article for this issue is a fascinating look at the rebirth of the Arts & Crafts rug. Barely on

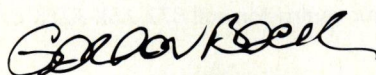
anyone's radar as recently as 1990—even among passionate devotees of Arts & Crafts furniture and ceramics—interest in Arts & Crafts rugs has blossomed over the last decade, bringing

with it a wealth of new, high-quality reincarnations in a wide range of designs. Over and above the fact that this renaissance is just another indi-

cation of the vivacity of the current Arts & Crafts revival, the rugs themselves exemplify one of the many facets of what modern can mean.

Bearing iconoclastic designs by visionaries like William Morris and C.F.A. Voysey, yet executed in an ancient medium, the original Arts & Crafts rugs of a century ago were not new as objects, but they were a novel, completely modern way of envisioning a rug. Seemingly created for the ageless function of protecting and decorating floors, they also served an entirely new purpose: helping to aesthetically integrate house and furnishings into a totally designed environment. Medieval and pre-industrial in ethos, they were nonetheless brilliantly progressive; they appeared antique, yet they were avant-garde. This same, inspired re-invention of the familiar can also be seen in the subjects of other articles in this issue like 1950s lighting and Spanish-style houses.

The impact, it's clear, extends far beyond the pages of *OHJ*. The 100 years of modern we've outlined have affected us all, regardless of whether we're owners and lovers of old or new houses, so it is rightly not The Modern Century but Our Modern Century. At the dawn of the last century, Oscar Wilde put it presciently through the words of a character in one of his plays: "In our modern world, modern is everything."



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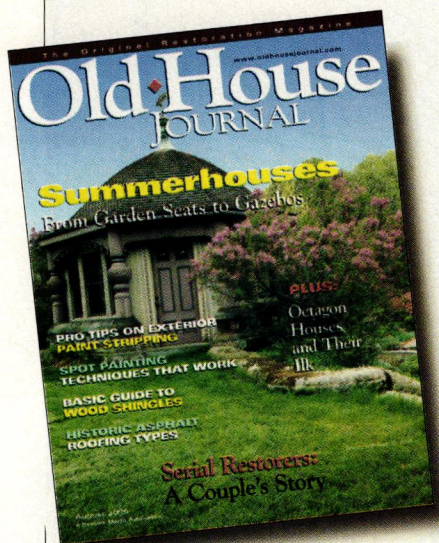
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# Letters



## Endless Summerhouse

I really enjoyed the article about summerhouses in your current issue. The cover photo made me open the magazine immediately, and I was impressed by the length and depth of the article as well as by the great images. Bravo, the article really is excellent.

When will you get the article posted to your Web site? I'd like to link to it from our email newsletter which goes out to 9,000 subscribers. Hopefully a few of them would even like it enough that they'd subscribe to OHJ!

Your "Amazing Asphalt" article is pretty cool, too. We just had our house re-roofed and went with big old interlocking shingles from a Michigan-based company that's been around since the early 1900s, Sheriff-Goslin. The style post-dates our 1889 house but we appreciate them as historic in their own right, and our neighbor raves about how when it rains our roof looks just like a snake's skin.

*Scott Kunst, Owner and Head Gardener  
Old House Gardens  
Ann Arbor, Michigan*

## More Paint Stripping Ideas

I offer another approach to paint stripping, which we used on our 100-year-old Queen Anne. Remove all the siding and strip all paint with heat gun/plates. Plug holes, prime on all sides, and paint with one coat of finish. While the siding is off you can blow in insulation and add house wrap—then replace the siding. New six-inch cedar siding costs about a dollar a linear foot and replaces any damaged pieces. We then chalk and finish paint.

*William A. Graff  
Via email*

Derby Summerhouse at  
Glen Magna Farm in  
Danvers, Massachusetts.



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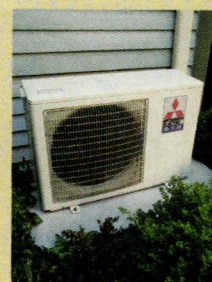
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## Letters

### Information, Please

I read the article written by Susan VanHecke about the green sink. I also live in a home built at the same time and have a green and lavender bathroom with American Standard fixtures. I have an American Standard reproduction catalog that she might be interested in looking at—you can still sometimes find these, and they're a great resource.

*Nancy Auffenberg  
Via email*

In your August issue Susan VanHecke mentioned surfing onto a Web site that was in contact with "hundreds of salvage dealers across the nation." I need that URL! My need is a funky green toilet circa 1954.

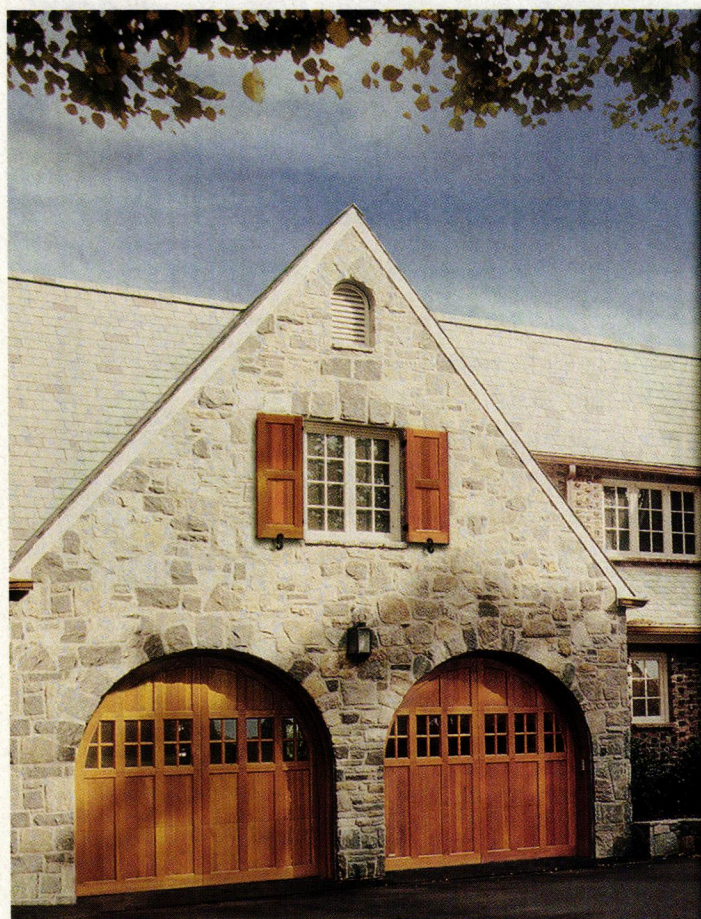
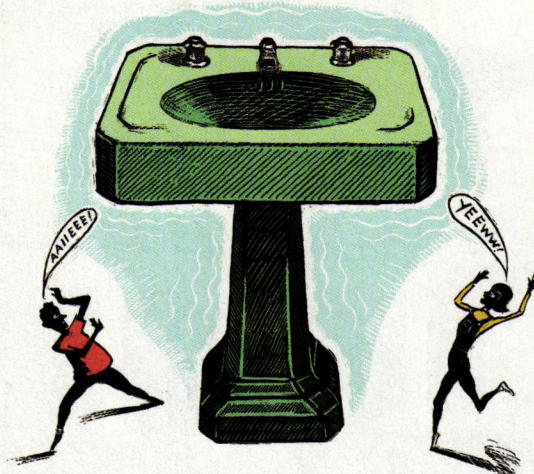
*Ray Key  
La Porte, Texas*

I enjoyed "The Sink Fairy" essay by Susan Van Hecke in the August magazine. I'd love to know the address of the Web site she mentions which links a network of salvage dealers. Any idea what it is?

*Linda Johannis  
Via email*

*You can contact my sink fairy, Lisa Yambrick of Keeping the Pieces Architectural Salvage and Vintage Plumbing, at [keepingthepieces@comcast.net](mailto:keepingthepieces@comcast.net). Or, discover your own sink (or tub or toilet) fairy at [salvageweb.com](http://salvageweb.com), an online network of salvage dealers from across the country.*

*Susan VanHecke*



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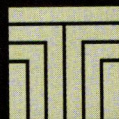
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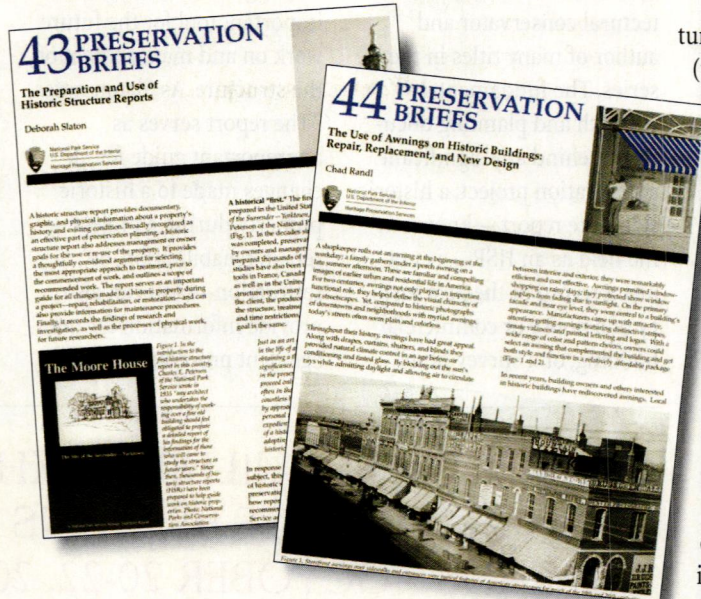
## Books in Brief

### Calendar

September 21-26  
HALIFAX, NOVA SCOTIA  
**APTI's Annual Conference**  
Preservation technology with a focus on managing historic materials' reaction to the environment over time. Registration costs \$460 for members. For more information, visit: [www.apti.org](http://www.apti.org)

September 24-25  
ST. JOSEPH, MO  
**Historic Homes Tour**  
View seven grand homes from the late 1800s; tickets are \$12 at the door. Visit [www.oldhouses.org](http://www.oldhouses.org) for more information.

September 27-October 2  
PORTLAND, OR  
**National Trust for Historic Preservation Workshop**  
Considered the premier preservation conference in the US for professionals and dedicated volunteers, the workshop offers education sessions, discussion groups, and case studies with an emphasis on practical applications. A program of the National Trust's Center for Preservation Leadership, cost is \$355 for tickets bought in advance, for more information visit [www.nthpconference.org](http://www.nthpconference.org).



## Latest Guides from Good Friends

When it comes to life, you can't have enough friends, and when it comes to understanding and caring for historic buildings, you can't have enough good guidance. Prime examples of the latter are the latest two publications from the Technical Preservation Services division of the National Park Service: Preservation Briefs #43 "The Preparation and

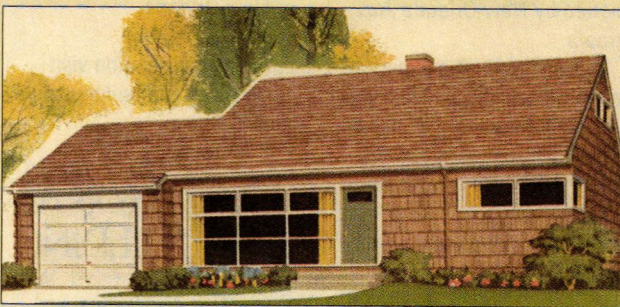
Use of Historic Structure Reports," and #44 "The Use of Awnings on Historic Buildings."

Since 1975, the dedicated team at Technical Preservation Services has been producing concise and comprehensive monographs on subjects specifically related to rehabilitating, restoring, and caring for historic buildings, and these two new Briefs show the increasing depth and reach of the series. For example, in the first half of "The Use of Awnings on Historic Buildings," architect-

tural historian Chad Randl (who recently wrote on the history of A-frame houses for OHJ) explores the rich, 200-year history behind the design and use of awnings through telling photos and illustrations. Since awnings were once common on commercial and residential buildings alike—and are getting renewed attention as passive environmental control devices—this background is highly valuable for understanding what kinds of awnings may have been present in the past, and are historically appropriate today. Switching to the practical here-and-now, Randl then devotes the second half of this 16-page Brief to a discussion of awnings today, offering insights on installation, maintenance, design, and even coordination with modern municipal regulations on fire safety and public right-of-way.

More conceptual, but no less actionable a Brief is "The Preparation and Use of Historic Structures Reports"

## In Search of Overheads



Thinking about clues to the relative ages of mid-20th century houses has led me to wonder about the origins of one of the great inventions of the automotive age: the overhead garage door. Exactly when and how did overhead doors come to replace the earlier folding-panel doors common by the late 1920s? (see "Garage Door Design Book, May/June 2005 OHJ) If any OHJ reader out there has an answer to this slightly esoteric question I'd be grateful for a letter with your thoughts or circumstantial evidence. Many thanks!

James C. Massey, Box 263, Strasburg, VA 22657

## Calendar

October 7-9  
ST. CLAIRSVILLE, OH  
**IPTW Annual Conference**  
International Preservation Trades Workshops on finishes, carpentry, slate roofing, masonry, timber-framing, and plaster at Belmont Technical College; see [www.iptw.org](http://www.iptw.org) for info.

October 7-16  
CAPE MAY, NJ  
**Victorian Week**  
A ten-day extravaganza of tours and events celebrating the Victorian lifestyle, including house tours, glass blowing demonstrations, workshops and lectures. For more information and schedules, see [www.capemaymac.org](http://www.capemaymac.org).

October 9-13  
LOS ANGELES, CA  
**Frank Lloyd Wright Building Conservancy Conference**  
A look at Wright's extensive work in the LA area, as well as his architectural progeny. A special focus examines restoration challenges and successes on Wright buildings. Cost is \$675 for entry to all tours and lectures. Call (312) 663-5500 for details.

October 21-23  
PASADENA, CA  
**Craftsman Weekend**  
Bungalow heaven walk, lectures on the International movement, and a Greene and Greene bus tour. More info at [www.pasadenaheritage.org](http://www.pasadenaheritage.org)

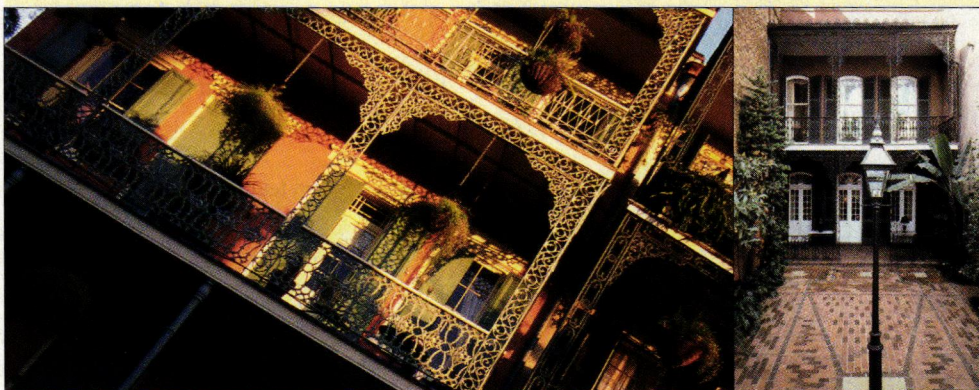
by Deborah Slaton, an architectural conservator and author of many titles in the series. The fundamental research and planning document behind any significant preservation project, a historic structure report—known in the field as an HSR—is not just a record of the past history of a house or commercial building, or a survey of its

existing condition, but an important tool for the future work on and management of the structure. As Slaton notes, "The report serves as an important guide for all changes made to a historic property during a project—repair, rehabilitation, or restoration—and can also provide information for management procedures ... or

owner goals for the use or re-use of the property."

Published in print form, these two new Briefs and their classic predecessors can also be accessed online at the Technical Preservation Services website, recently relocated to [www.cr.nps.gov/hps/tps/care/](http://www.cr.nps.gov/hps/tps/care/)—further evidence that like good friends, good guides just keep getting better.

## TRADITIONAL BUILDING EXHIBITION AND CONFERENCE RETURNS TO NEW ORLEANS—OCTOBER 20-22, 2005



New Orleans is synonymous with great neighborhoods, great houses, great food, and great times. Those who love old houses—professionals, owners, building product suppliers, and just plain fans—will have a feast of learning and buying opportunities to choose from at the Traditional Building Exhibition and Conference (formerly the Restoration and Renovation Exhibition and Conference) October 20-22 in New Orleans.

Sixty educational sessions, including a keynote by New Orleans Style (Rizzoli) author Susan Sully, will answer questions on the minds of professionals and homeowners alike. Restoration of

Lime Wash at a Creole Plantation, Avoiding Murphy's Law with Historic Windows, Engineering for Older and Historic Buildings, and French Colonial and Creole Architecture of New Orleans, are just a few of the topics to be presented. A special feature for old-house aficionados will be a tour of homes once owned by New Orleans Jazz greats.

One hundred exhibitors—all under one roof—will delight the most discerning owner or client. Windows, hardware, lime mortar, and an array of hard-to-find products needed to undertake the most exacting restoration, or work on the simplest historic home, are to be

found, as well as businesses specializing in the repair of historic fabric.

The Traditional Building Garden District Gala takes place on Friday, October 21, 6:00- 8:00 p.m. at the historic Strachan Home where Jefferson Davis died in 1889. Proceeds will benefit the Preservation Resource Center of New Orleans.

For more information visit [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com)

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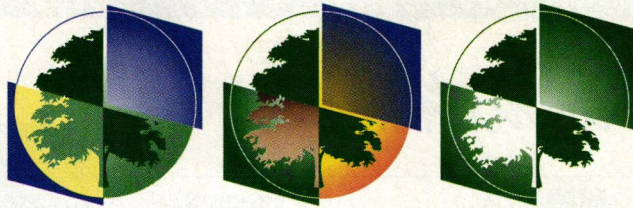
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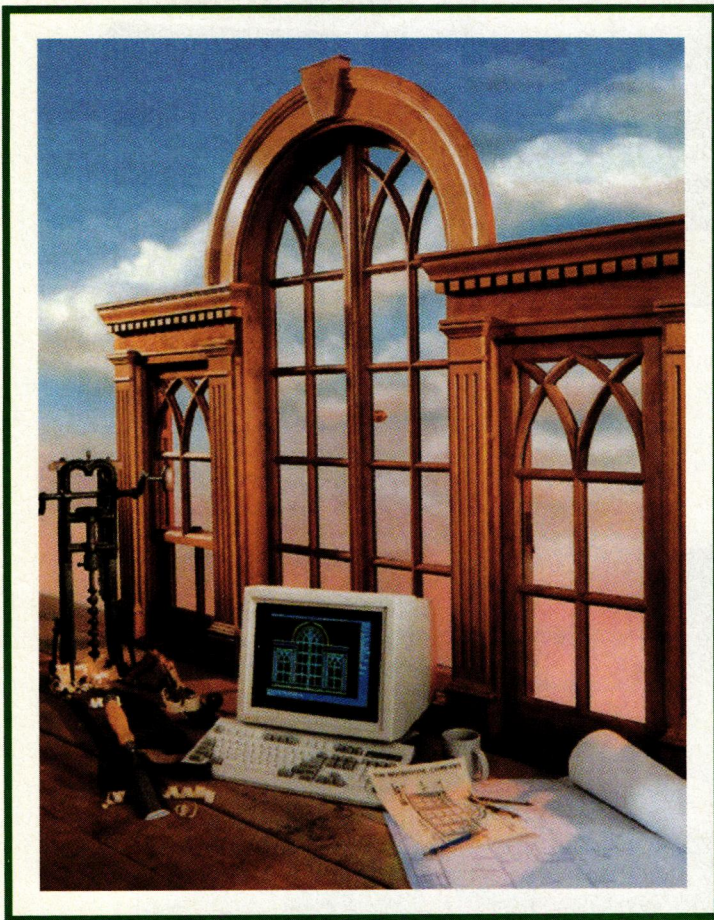
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## Pedimental Puzzler

While prepping our ca.1900 Classical Revival house for painting, we found ghosts of the vine-patterned ornamentation that was scraped off in the 1920s. We have also found evidence of a frieze pattern running around the house above the Corinthian column capitals. What can you tell us about this detailing?

*Joanne Pease-Simpson  
Riverside, California*

**R**aised ornament of the kind you describe was a regular feature on classically inspired houses of the late 19th- and early 20th-centuries, particularly those with leanings towards the Colonial Revival style. Indeed, the presence of swags or garlands derived from Georgian or Adamesque houses of the late 18th century comes close to an identifying stamp for the style. The practice of placing relief carvings in pediments and friezes goes back to ancient Greco-Roman buildings, of course, but took on new forms in the Victorian era. Forward-looking designers

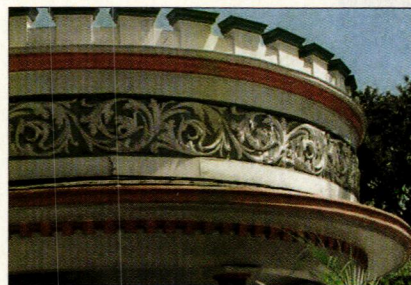
of the Gilded Age, such as the early McKim, Mead and White, began decorating the prominent pediments of some commissions, as well as the undersides of protruding soffits and bay windows, with plaster panels often sculpted or incised with the client's name or herald in imitation of European mansions.

By the 1880s and '90s, the idea seems to have caught on for more common (though still fairly high-style) houses, especially with the shift to outsized classical appointments that became the vogue for Neoclassical houses. Rather than being one-of-a-kind, artisan-designed ornaments, these ersatz carvings were invariably ordered from a catalog and produced in a factory. Embossed sheet metal was one material commonly used for ornamental friezes on row houses, and such ornaments can still be ordered today from the W.F. Norman Company ([www.wfnorman.com](http://www.wfnorman.com)). Applied ornament made of plaster or composition materials was extensively employed in building some of the

famous exhibitions of the late 19th century, and though most often used today for indoor work, it is still made by traditional firms such as Decorators Supply Corp. ([www.decoratorssupply.com](http://www.decoratorssupply.com)).



Pencil highlights the linked vine pattern of the ornament ghosts (above) on the Pease-Simpson house, evidence of a pattern similar to those still extant on nearby houses (below).



## Matchmaker, Matchmaker

We're in the middle of replacing some wood wainscoting parts that got cut out during an earlier remodel of our 1870s house. How do we make the new wood look like the old wood?

*Doug Feelergrath  
Cincinnati, Ohio*

**M**ost woods, when left bare and exposed to the atmosphere, will react with the air and develop a "patina" that gives them a mellow look almost like stain. The effect of decades of exposure to UV rays of the

sun is somewhat the same. Matching old wood with this patina and new (or sanded old) wood without it is tricky. If you left both woods exposed, the new wood would never really 'catch up' to the old wood. You might be able to stain the new wood to look old today, but there's a chance it will age differently and look somewhat different later.

What to do? Naturally, matching the woods themselves as closely as possible for color and grain orientation is the first course of action. The next step is to experiment—say with a light clear stain (alco-

hol-based perhaps). Also, before you stain, test in an inconspicuous place to see how the wood accepts stain. If it comes out blotchy, you may need to apply a stain controller product or tung oil to even out the absorption. Above all, be prepared to accept that there may always be differences—perhaps noticeable mostly to you. If the clear finish you choose has a traditional amber cast, instead of being water-white, it may help to homogenize the different woods. For more information, check out books like *Understanding Wood Finishes* by Bob Flexner.

## Ask OHJ

# Sealant of Non-Approval

We are trying to preserve an original 1870s fieldstone farmhouse in northern Michigan, but find that it develops cracks on the exterior nearly every year. Someone suggested that today there must surely be a strong sealant that would prevent such movement. Can you advise us?

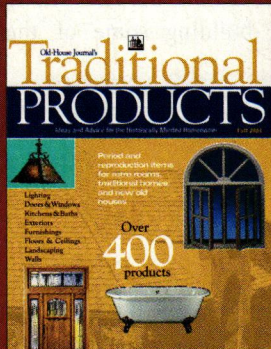
*Lee Spence  
Charlevoix, Michigan*

**I**f your building was indeed built in the 1870s it was undoubtedly constructed with lime mortar—a much different material than modern Portland cement, and one that can be damaged by modern materials. Bearing

this in mind, you should have a structural engineer, or good masonry contractor experienced with 19th century stone buildings, investigate your house. (Consult your State Historic Preservation Office for leads on good local professionals.) If the cracks are minor and simply cyclical, they may not represent any problem. If, however, they are new and growing, you may have a structural problem. Water of course is a cause of many building problems. Check your gutters and grading for sources of water that can contribute to the problem through frost heaves, for example.

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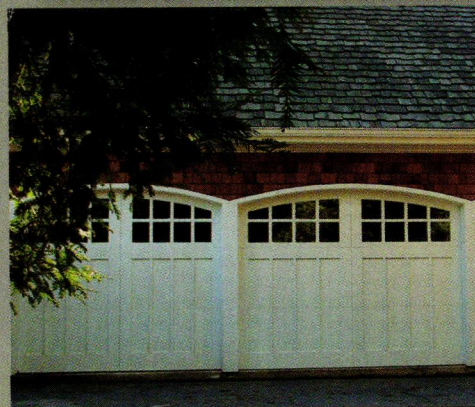


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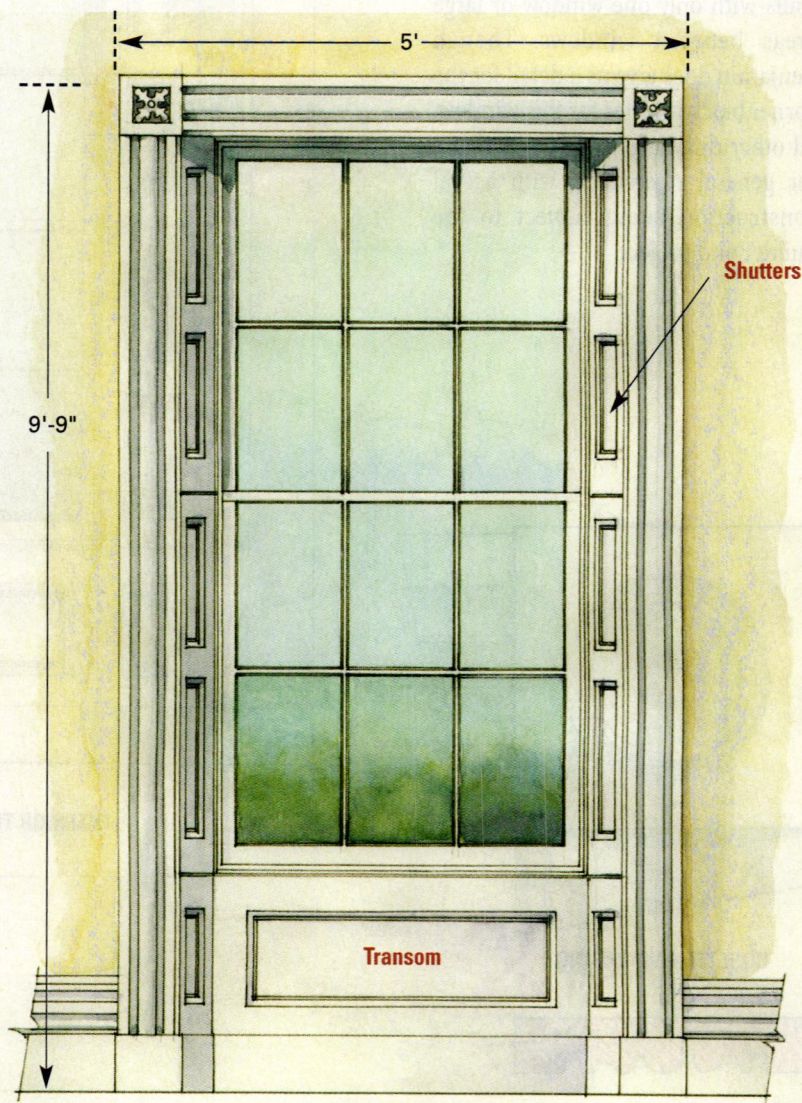


# Greek Revival Windows

Drawings by Robert Leanna

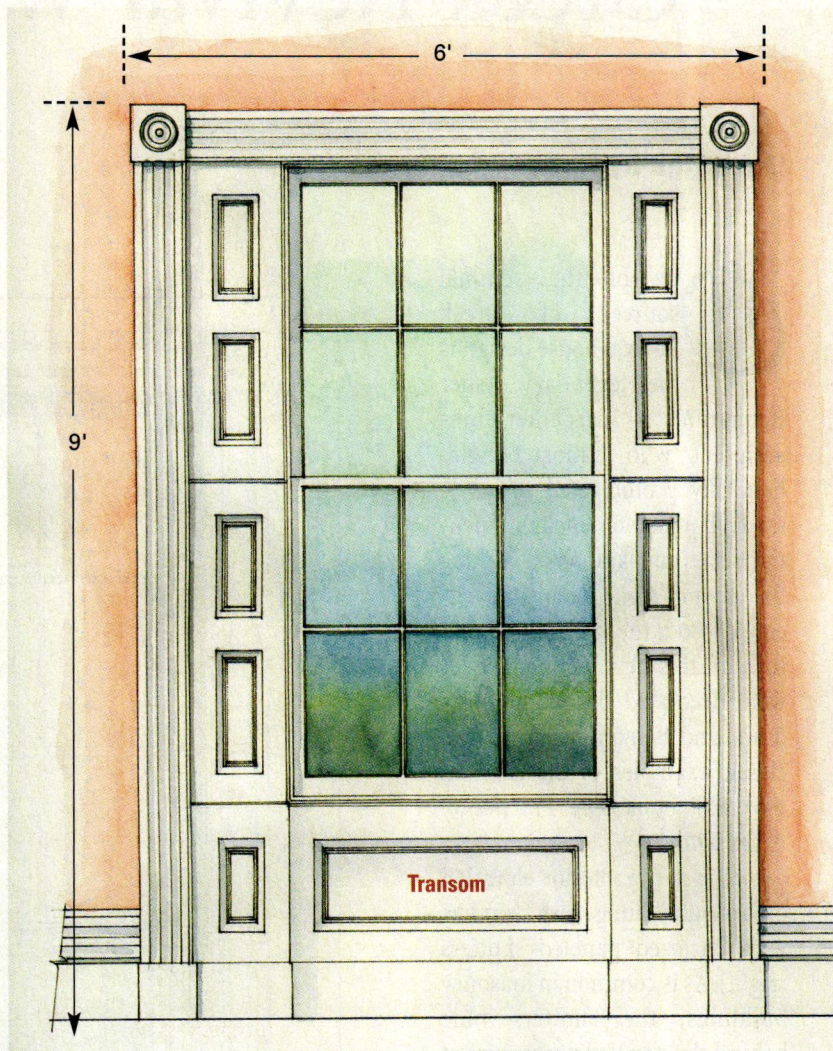
One of the seminal sources of Greek Revival house design is the legendary Asher Benjamin, a carpenter-cum-architect who almost single-handedly promulgated the style through a phenomenally influential series of planbooks. Making the most of stone details recreated in wood, the highlighted features of this new “national style” were decorated doors and windows, and Benjamin offered two classic examples of the latter in his 1835 book *The Practice of Architecture*.

One is the interior elevation of a double-hung sash window with enclosed paneled shutters (right). As is common in masonry buildings, the shutters hide behind the paneled embrasure at either side of the sash, and the bottom of the window is finished in a paneled transom. Details for the symmetrical casing mouldings that frame the window, as well as the pattern of the raised shutter panels and weight pocket construction, are shown in the remarkable section drawing (next page).

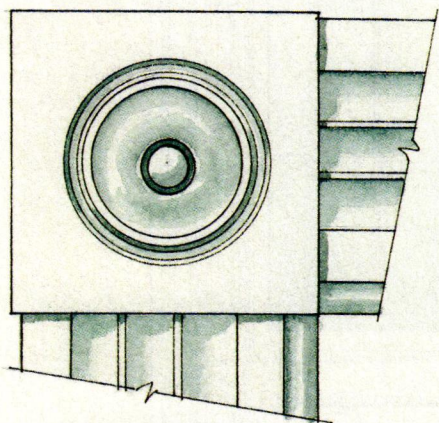


INTERIOR TRIM WITH SHUTTERS

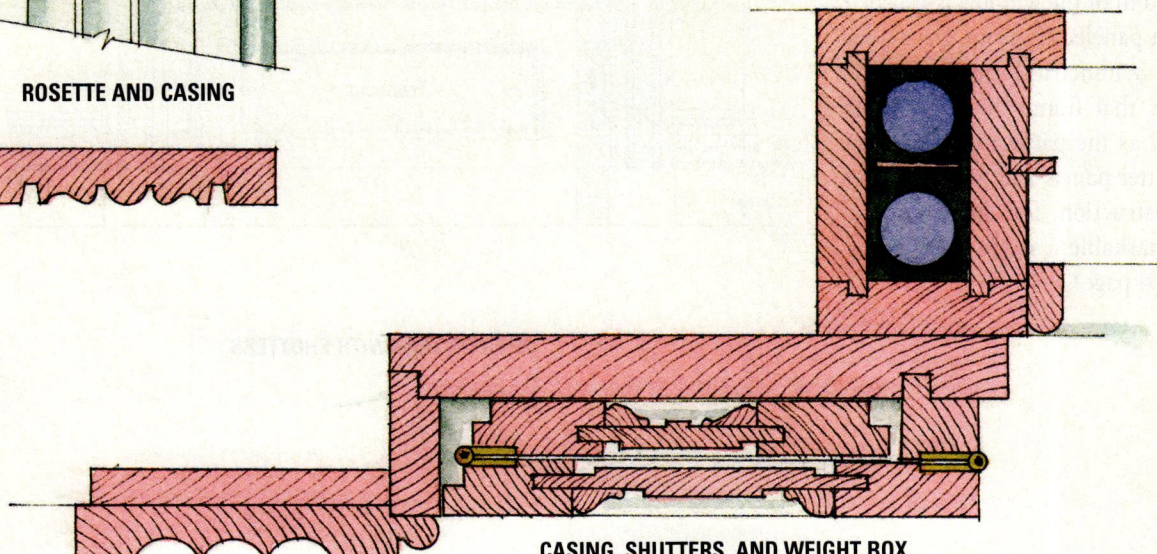
For houses “where a sufficient quantity of room cannot be spared for folding shutters” Benjamin offered an alternative design (right). Here, the pseudo-shutter panels are in-plane with the wall, making the window wider and “far from disagreeable” for walls with only one window or large areas between windows. Though Benjamin does give us a detail for the corner block rosettes for this window, all other dimensions shown here are for general reference, with actual construction being subject to the builder and project.



INTERIOR TRIM WITHOUT SHUTTERS



ROSETTE AND CASING

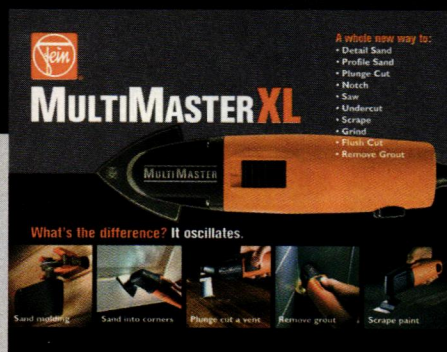


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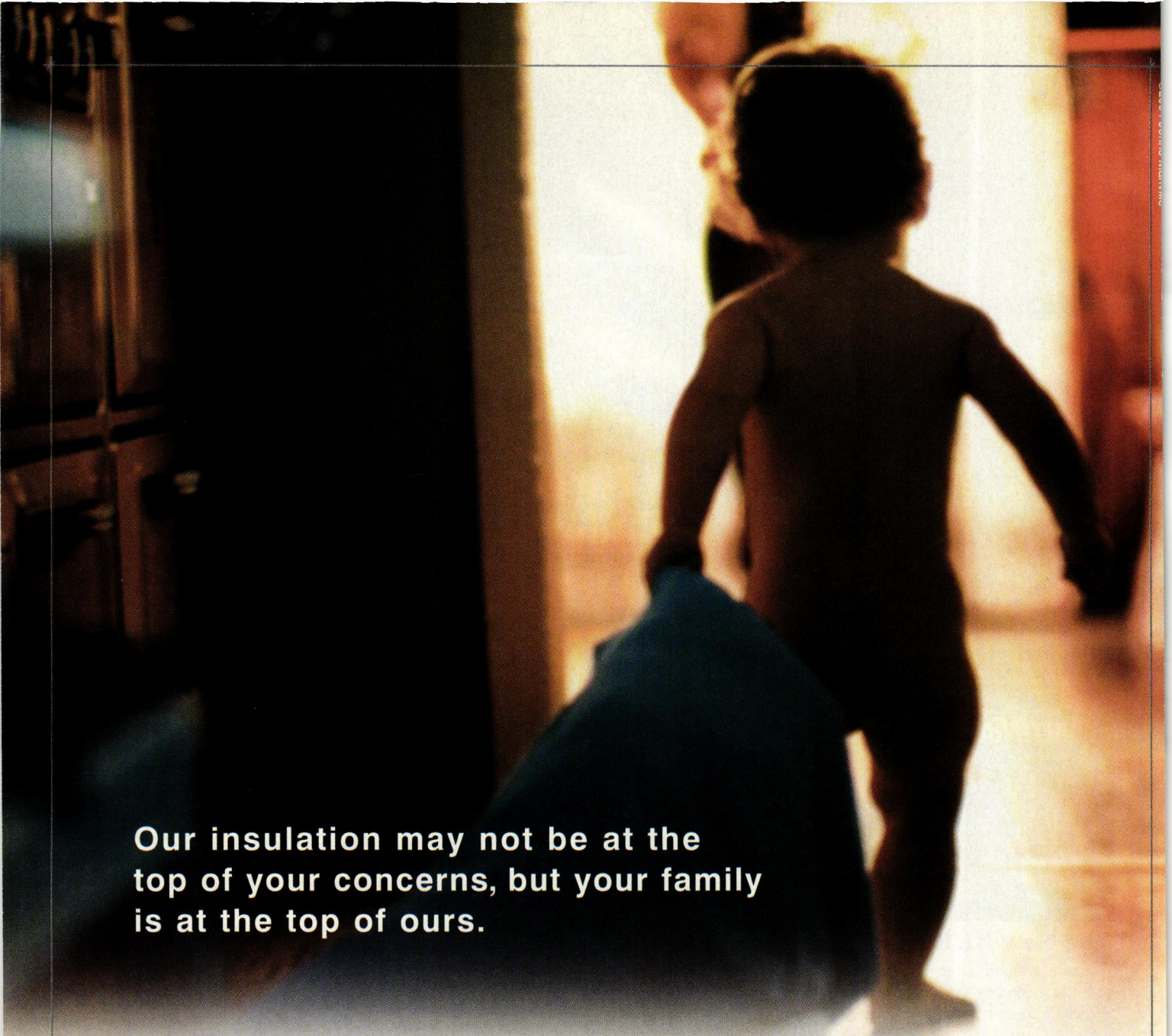
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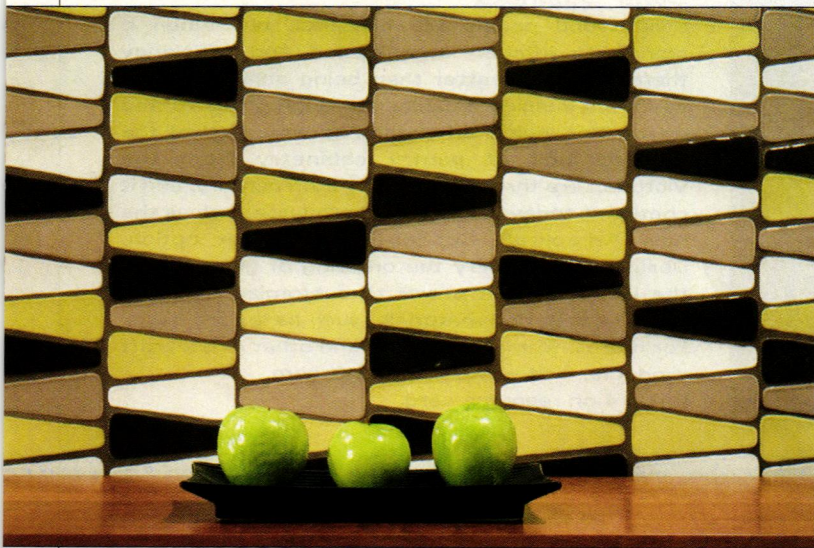
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# Fine Design



## Artful Tile File

Looking for a unique tile to fit your mid-century home? These retro-looking tiles by designer Angela Adams for Ann Sacks, a division of Kohler, might do the trick; nifty triangles stack up nicely to enliven a drab wall. The individual tiles are sold by the square foot for around \$40; you can find them at Ann Sacks showrooms. For a store locator, go to [www.annsacks.com](http://www.annsacks.com). Circle 1 on the resource card.

## Light Fantastic

A collection of forgotten lighting moulds uncovered in a warehouse is the inspiration behind Schoolhouse Electric, a company providing quality period lighting reproductions since 2003. This Miles Chandelier was part of that original find; one of its shade molds was marked Stickley, indicating this shade design once sold through the icon's showrooms. The Miles chandelier pictured retails for \$469; the Stickley Glass Shades are \$26 each. Find them online at [www.schoolhouseelectric.com](http://www.schoolhouseelectric.com), or call (800) 630-7113 for a catalogue. Circle 2 on the resource card.



## Outdoor Authenticity

It's sometimes hard to find period lighting to suit the outside of your old house, but the Vintage Black Iron collection from Mica Lamps fits the bill. A series of forged iron lanterns, sconces, and wall torches will add the finishing touch to your Tudor, Spanish Revival, English Cottage or Arts & Crafts style home. The Bronzed Manor Sconce here retails for \$560; you can also swap the frosted glass for an orange or almond mica lens. Check out their offerings online at [www.micalamps.com](http://www.micalamps.com), or call (818) 241-7227. Circle 3 on the resource card.





## Clear Cabinets

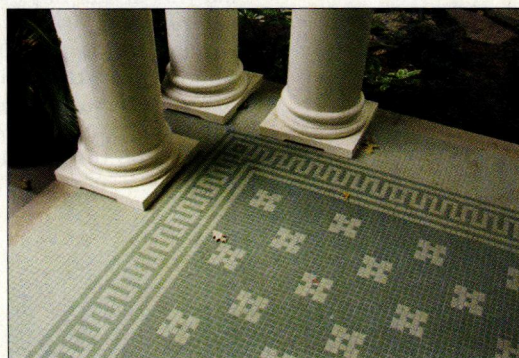
Solid wood panels are beautiful, but when it comes to kitchen organization and efficiency there's nothing better than being able to readily see what's inside a cabinet through glass-fronted doors. This logical advantage became part of the modern look of pantry cabinetry from the Victorian era through the early 20th century, and it continues today in thoughtful products such as the new Aristokraft Cut-For-Glass product option. Designed to simplify the ordering of glass doors, the idea makes it easier to customize the cabinetry with period materials, such as leaded glass. For more information on this and other Aristokraft products, visit [www.aristokraft.com](http://www.aristokraft.com). Circle 4 on resource card.



## Victorian Revival

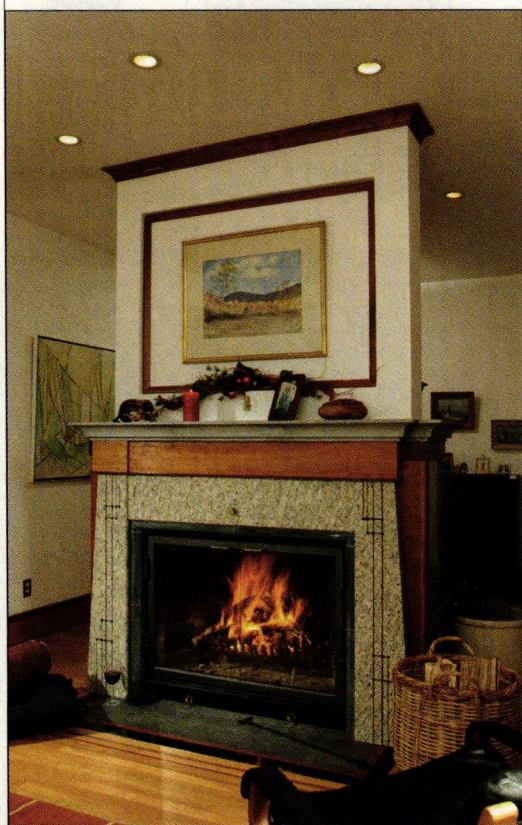
These encaustic Olde English Tiles bring tessellated patterns to life beautifully, and will add a unique decorative touch to Victorian-era homes. Available in an array of authentic colors and shapes, they can be applied in limitless artistic arrangements. American Restoration Tile, Inc. is the supplier, and they also produce historical hexagon tiles that can be custom-made to match (and patch) an existing floor. You can reach them at

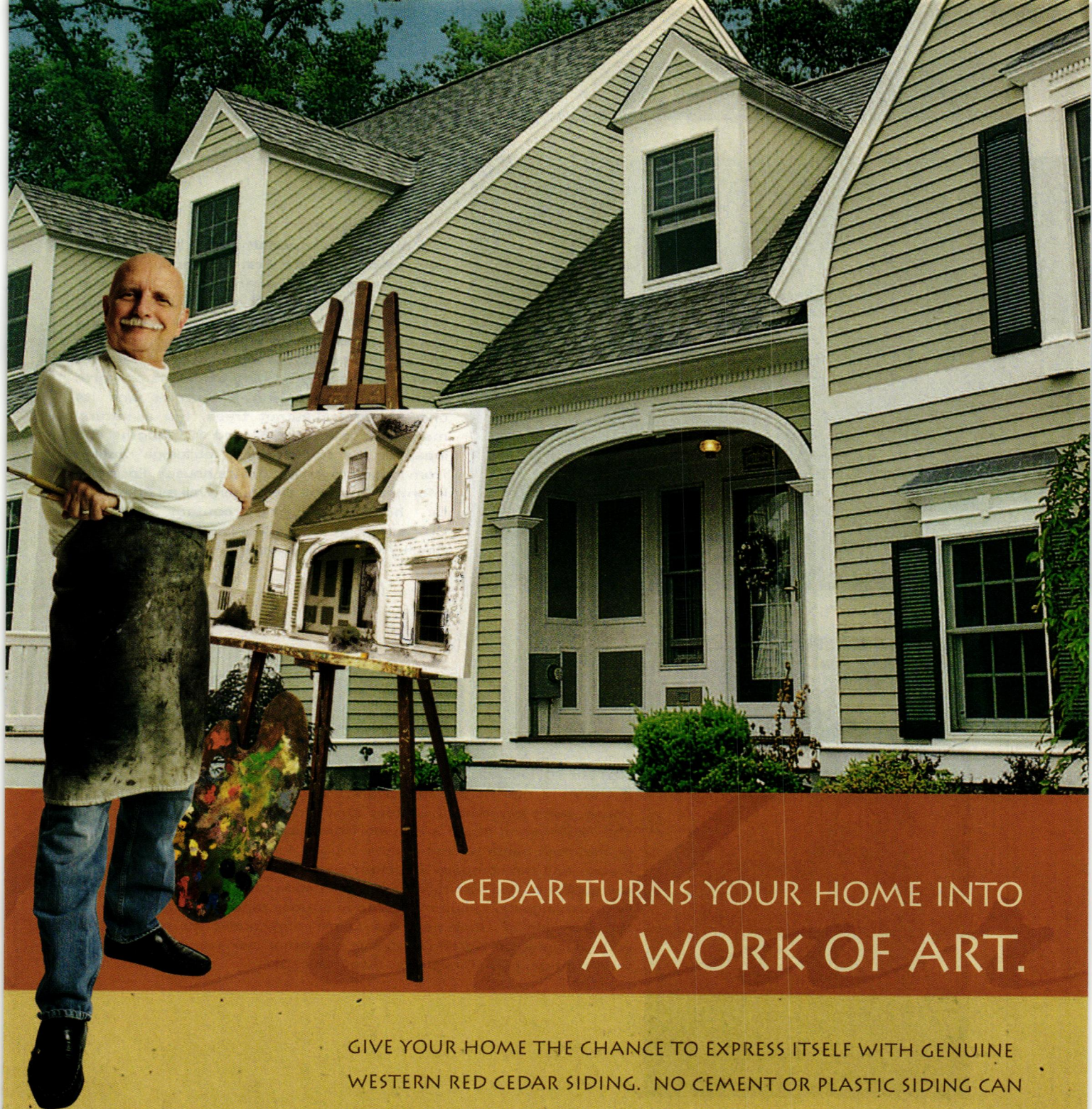
[www.restorationtile.com](http://www.restorationtile.com) or (501) 455-1000. Circle 5 on the resource card.



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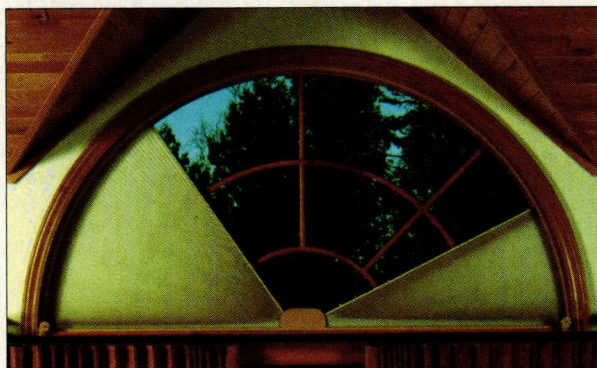


## Portal to Doors

If you're in the market for an entry door for your Spanish-style house, don't overlook the latest all-wood offerings from Borano. Their solid-wood doors are made from Honduran mahogany—one of the most beautiful and durable woods, long prized for fine cabinetry—and the company's custom-made doors are produced with the quality of fine furniture. Doors are hand-crafted to each design with carvings being one of the many options that can be added to the selection of stock patterns. Learn more about the range of door designs or Borano's on-line customer service system at [www.borano.com](http://www.borano.com). Circle 8 on resource card.

## Above Average Shade

Window shades have come in many types and materials—from roller and folding styles to canvas and vinyl—but most all have been designed to cover a rectangular window with right angles. Owners of windows with curves, such as the round-top or circular windows that appear in many kinds of 19th century houses, were out of luck—that is until now. Omega Mfg. Corp. has come out with the ADJUST-A-VIEW system that allows the operator to control light, thermal flow, and privacy issues. The system is a track mechanism that accommodates all leading brands of pleated cellular shades. For more information or to locate dealers visit [www.adjustaview.com](http://www.adjustaview.com). Circle 9 on resource card.



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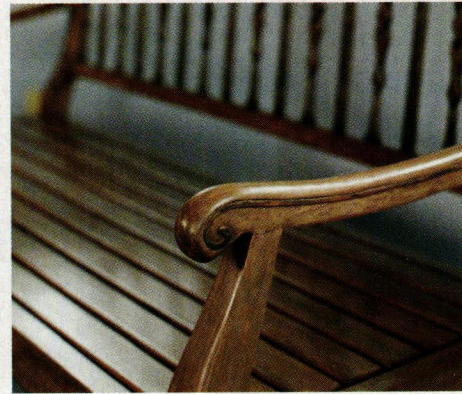
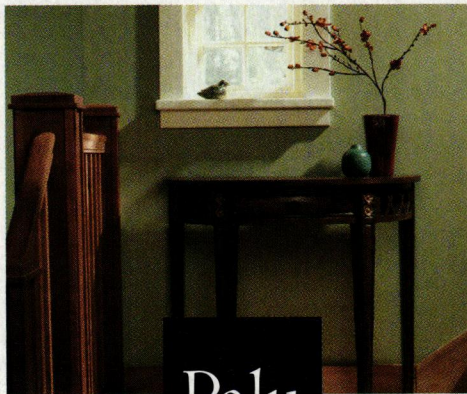
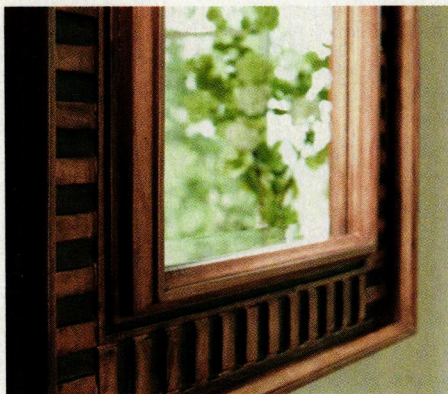
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# Garden Designs for Historic Homes

**Look to the building for clues on how to design a perfect landscape.**

BY DENISE  
WILES ADAMS

Ornamental gardens have complimented North American houses for over three centuries. As successive architectural styles moved in and out of fashion, however, so did the design of the ideal garden, leading many old-house owners to wonder what garden design fits best with their building. Fortunately, residential architecture can provide important clues to an appropriate landscape. While the gardens outlined here can't hit all the bases of historic house styles, they do give a sense of how greenery designs have changed through the generations, and which styles can be the basis of a complimentary and beautiful garden for your old house.

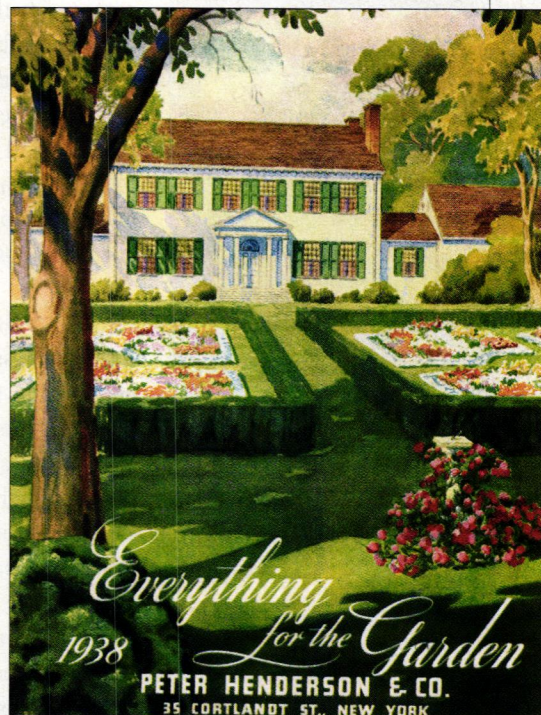
### VERNACULAR HOUSES (FROM 1600)

While the form and construction of the earliest houses in North America varied according to their location, all were simple, and ornamental plantings typically weren't a priority. As time went on and communities grew, the primary focus on food gardens gave way to an increase in gardening for beauty. Many of these early gardens were laid out in the ancient style, a plan based on European examples that emphasizes geometric shapes. Many a 19th-century farmhouse had gardens with simple, square or rectangular beds set between straight walkways. The beds primarily held vegetables and herbs, and might have had a few flowers lining the path. Blooming shrubs like lilac, and vines—perhaps morning glory or perennial sweet pea—often graced the gate or doorway. Finally, an old-fashioned rose might have been found at the corner of the house, where its fragrance could waft to greet visitors.

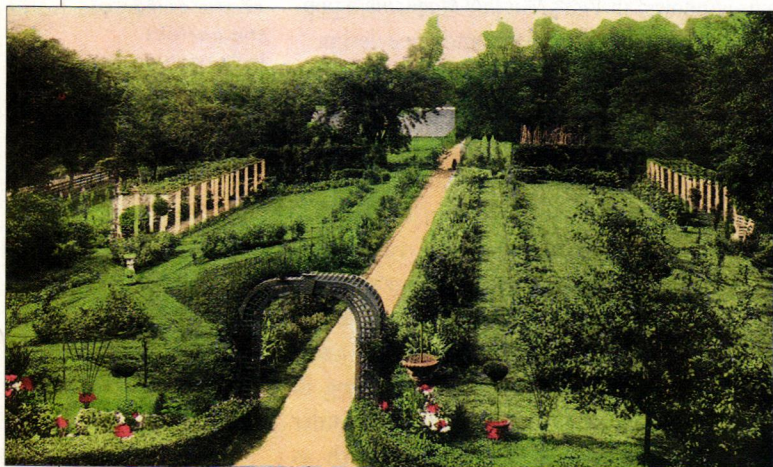
### GEORGIAN, FEDERAL & ADAM STYLES (1700-1830)

Owners of high-style classical homes built during the pre-industrial period faced competing garden patterns: the ancient style and the English naturalistic style, then newly-fashionable. Essential design details of the English landscape style included

clumps of trees, shrubs, and perennials around the perimeter of the property, and a few trees advantageously placed throughout the lawn. Natural-looking water features—grottoes, bridges, and other lavish structures—were also popular, along with sweeping views. Because this naturalistic style required large properties and wealthy owners, it was not widespread in early America.



With its emphasis on geometric shapes, an ancient-style Garden (above) accents a Federal-style house in this cover from a 1938 seed catalogue. An English landscape garden in Cincinnati, Ohio (left), displays the manicured greenery and sweeping views that made the style so popular.



All photos Timber Press except where noted.

# Outside the Old House

## GREEK REVIVAL (1820-1860)

Greek Revival, the first indigenous American style, was so popular that it was also known as the National Style. Large examples, such as southern antebellum plantation homes, were often surrounded by gardens designed in an updated version of the ancient style. A

common feature was an elaborate parterre garden consisting of beds lined with dwarf boxwood. In the centers of these beds, flowering shrubs, lilies, hyacinths or larkspur burst forth. Boundary-defining hedges—made from privet, hemlock, boxwood, or roses or other flowering shrubs—were used ornamentally, and to provide protection from the wind. In a final decorative touch, blossoming trees, like crepe myrtle and southern magnolia, and red cedars would line the imposing entrance driveways in allees.

## ITALIANATE (1840-1885)

Italianate residential architecture style was widely promoted in the 19th century through the books of Andrew Jackson Downing. As America's premier landscape designer, Downing also featured the plan of an ideal Italianate garden in *Cottage Residences* (1844), illustrating a service area at the rear of the property with rectangular beds for fruits, vegetables, and herbs. The kitchen garden is separated from the large flower bed by a vine-covered trellis. Circles cut into the lawn contain roses and annuals or a single balsam fir. An arabesque flowerbed completes the scene with perennials, including lilies, phlox, peonies, and pansies arranged according to height.

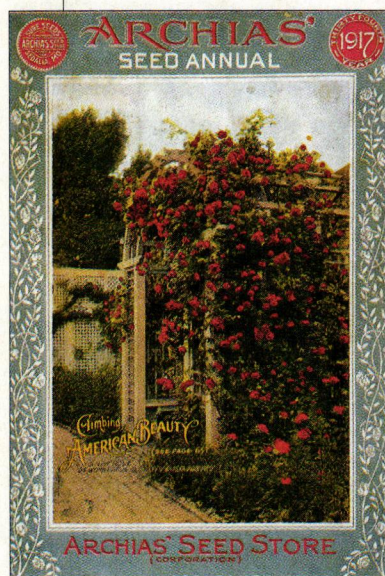
## QUEEN ANNE (1880-1910)

The flamboyant architectural features of Queen Anne style houses—described as “towers and gables, and curious porches, and strange windows,” in *Vick's Monthly Magazine*, a popular horticultural guide of the day—provided a fanciful backdrop for landscape design.

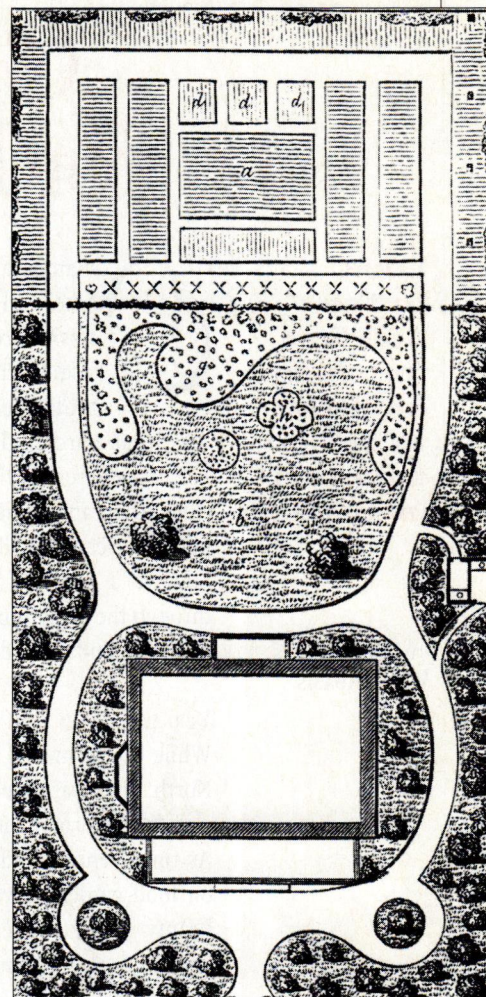
The front lawn of a typical Queen Anne was only broken by an occasional shade or ornamental tree. Clumps of shrubs were spaced periodically along the property line.

Flowerbeds were intended to be viewed from windows, and planted with brilliantly colored annuals in the popular carpet bedding style. The centerpiece would be a circular bed of large subtropical plants—castor bean in the center, followed by a ring of cannas, then a row of elephant ears—with an edging of coleus or dusty miller. A simple border with favorite cutting flowers, such as China asters, zinnias, stock, and sweet peas, could be located at the back of the house on the edge of the lawn.

Nearly every Queen Anne house had a porch with a trellis for flowering



An ornately flowering trellis was a common feature of the Victorian garden, like this rose-laden example on a 1917 seed catalogue (above). Also typical were flowerbeds designed to be viewed from the windows (below) of this Queen Anne.



This Andrew Jackson Downing Sketch (above) illustrated the design of the perfect Italianate garden in his 1844 edition of *Cottage Residences*. A trellis separates the elaborate subsistence garden from the purely ornamental one, and the lawn uses trees set in cutout circles to accentuate the curves of the front drive.

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# Outside the Old House

and foliage vines. These plants were decorative, but also provided privacy and shade. Boston ivy and Virginia creeper were popular vines, both renowned for their great fall color.

## URBAN ROW HOUSE (1850-1920)

The tight gardens of early row houses in eastern cities—New York, Boston, and Philadelphia among them—stressed economical use of their space for plants. In the six city gardens that appeared in the *American Gardening* magazine in 1894, each 40' X 20' space uses simple geometric figures to provide form and function. Fences are covered with vines like honeysuckle or Dutchman's pipe. Marigolds, balsam, zinnias and other annuals are planted in sunny areas, and choice perennials include yuccas, foxgloves, campanulas, and gladiolus. Shady sites host native maidenhair ferns, or clumps of lily-of-the-valley. The finishing touch was an urn of flowers in each front yard.

A prominent urn in the front yard was the urban rowhouse's must-have accessory providing guests a warm welcome—like this one featuring exotic blooms in varying heights.



Denise Wiles Adams

## ARTS & CRAFTS, PRAIRIE (1900-1930)

The straightforward lines of Arts & Crafts and Prairie architecture were reflected in their gardens. Terraces or patios were significant as a center for family outdoor activities, and brightened by containers of red geraniums and colorful annuals. Pots of evergreens served as portable hedges.

Ground covers—including vinca, English ivy, and spreading juniper—provided natural carpets. Plantings along the homes' foundation merged the walls with the landscape.

Typically, these weren't the uniform belts of evergreens we now associate with the term "foundation planting," but rather a combination of perennials, shrubs, and vines.

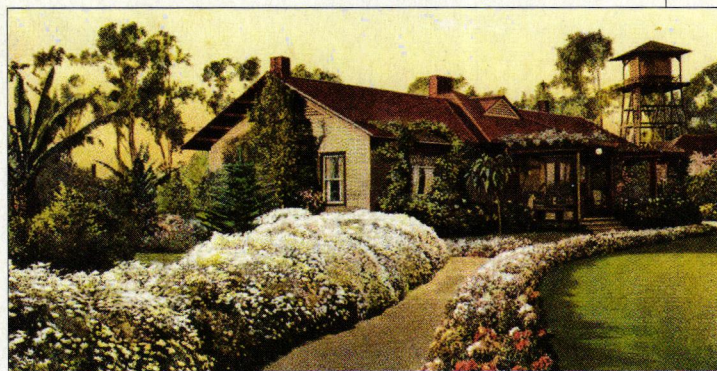
Flower gardens and mixed borders were planted in view of terraces, as perimeter plantings, or to line walkways. Lawn mowers now made cutting out flowerbeds or placing a shrub specimen in the lawn a less common practice than in the 1800s.

## COLONIAL REVIVAL (1880-TODAY)

The Colonial Revival style took off after the 1876 Centennial Exhibition in Philadelphia. Colonial Revival gardens—romanticized versions of the early American garden—emphasized straight lines, a central axis connecting house and garden, fountains, and box-lined parterres. They also displayed old-fashioned plants, such as lilacs, mock orange, and snowberry, and, in larger estates, terracing. White picket fences predominated. Formal areas might abut more relaxed gardens featuring bulbs and ground covers. Vines such as Chinese wisteria were used to soften hard lines, and herb gardens were popular. Colonial Revival landscapes also included evergreen foundation plantings at the base of the house. During this era, some overarching trends cut across home styles—like the water and rock gardens, and pergolas with wisteria blooms that began appearing early in the 20th century.

In today's gardening world where just about anything goes, incorporating even one traditional element to your home will increase your landscape's authenticity, while adding beauty to your surroundings. 🏡

**Denise Wiles Adams** is author of the book *Restoring American Gardens: An Encyclopedia of Heirloom Ornamental Plants 1640-1940*, published by Timber Press.



Mixed borders lining walkways—along with plantings that merged the lawn and foundation, and moveable pots on patios—were the hallmarks of Arts & Crafts landscapes.

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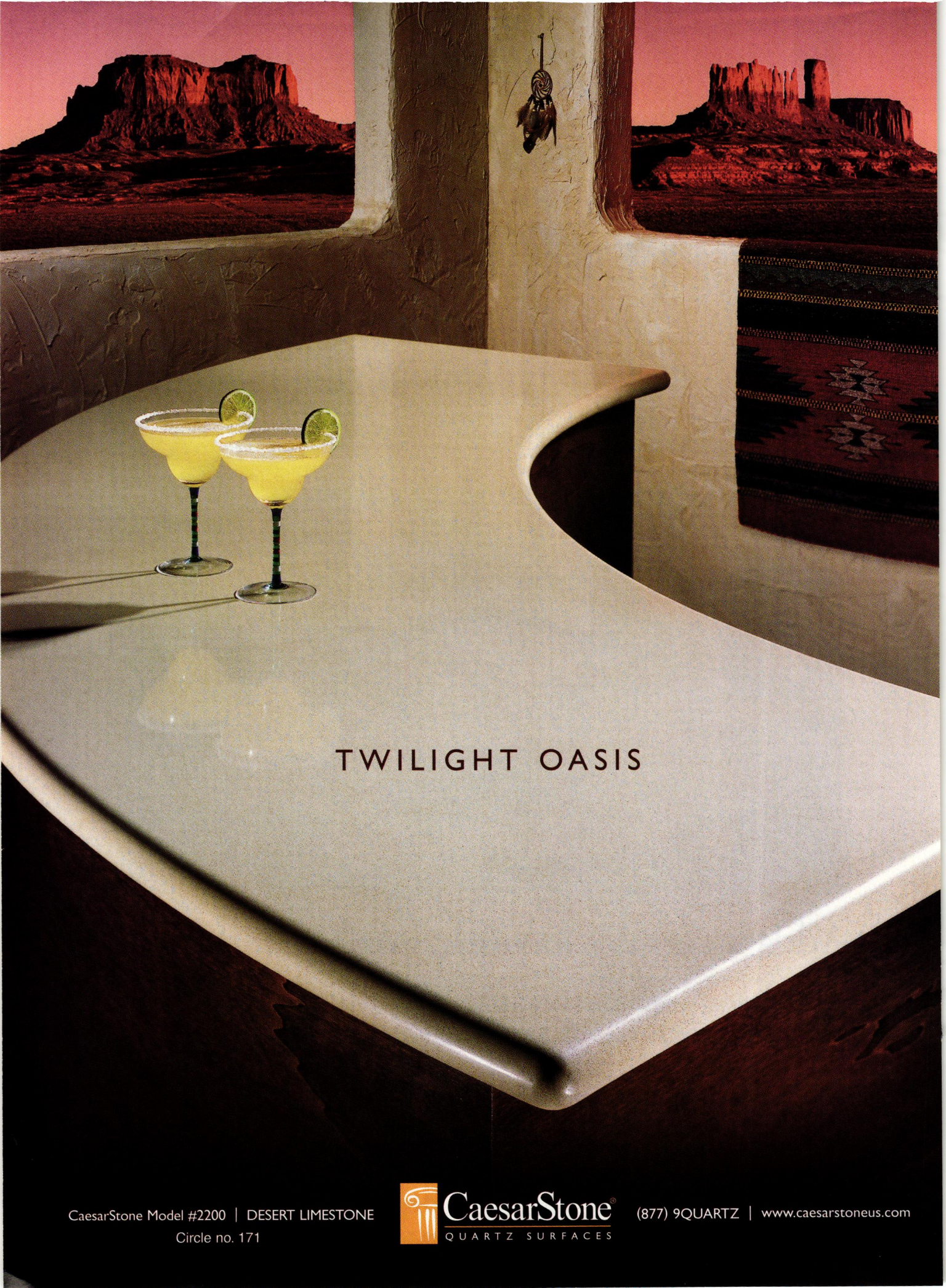
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## Officialdom Conquered

Not long ago, I had a student intern helping me restore a porch. As we started, it quickly became apparent the job wasn't going to be a simple repair, but would involve rebuilding the whole deck structure.

Now ordinarily, I might have thought about just proceeding with the work, but since my young student was right there tracking everything I was doing, I figured I'd better stick to the letter of the law and apply for a proper building permit. So off we went to city hall, to fill out forms at the building codes enforcement office.

As fate would have it, the porch was just over the size limit allowed to proceed without architectural plans, so our little project now required drawings. Well I didn't want any further delays, so I stood right there at the counter and sketched out a set of plans and details free-hand, which took me about an hour. Even I was surprised at how well they came out.

The clerk seemed pleased, and smiled as she called her coworkers over to see the drawings. Just then, the chief enforcement officer—bustling through on his way somewhere else—wondered what all the commotion was about and stopped to investigate. When he saw the drawings and heard that I'd just whipped them up right there at the counter, he simply didn't believe it. He studied the drawings with a

grimace, then said he would need a detail showing the nailing pattern for the joint where the floor joists meet the girder.

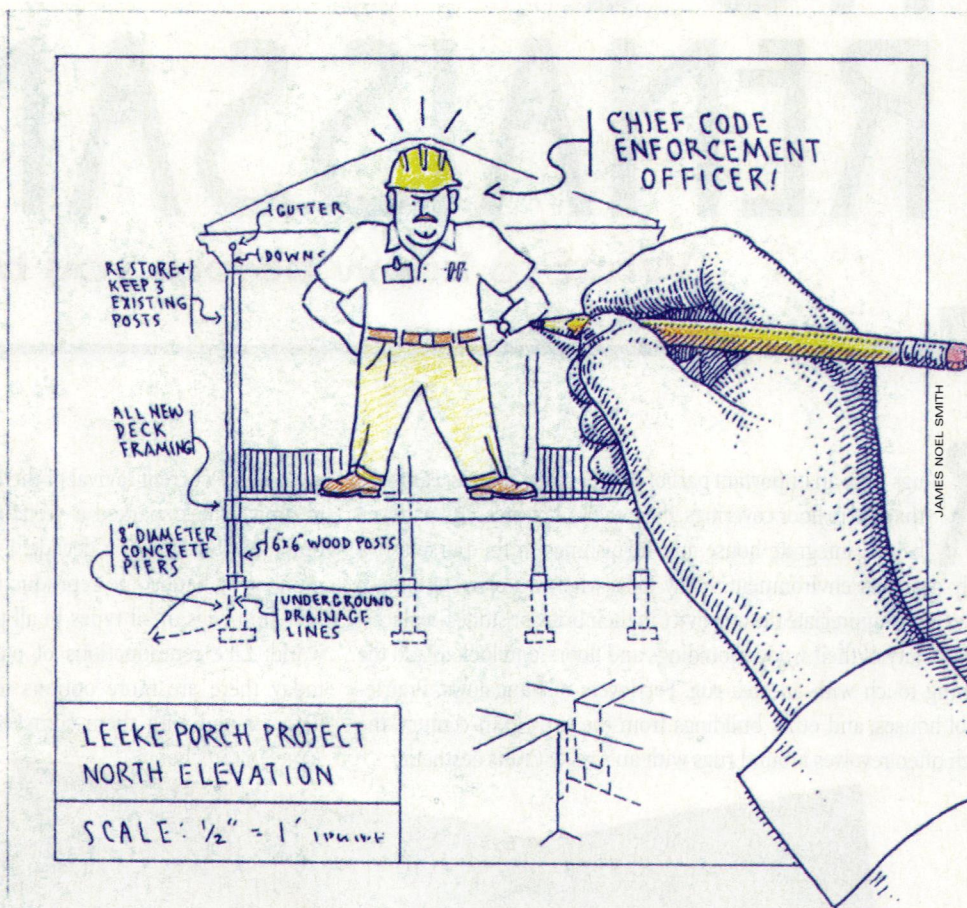
I could see his blood pressure rise as I explained that I wasn't planning to use nails. Instead, I told him, I would mortise the joists into the girder using traditional carpentry. Red flowed up his neck and onto his face as he started quoting one applicable code guideline after the other.

To backup my claims, I sketched out the required joist detail right in front of him, indicating how the load would flow through the joint. He took a glance, then began to smile. He looked around, held the

sketch up for everyone to see, and announced, "Approved! Furthermore, I put you on Self Inspection. Just let us know when you are done." Waving a thick file in his hand, he added, "Which ought to give me enough time to deal with this!" then wheeled around and stomped out.

That was one of my finer days at the building codes enforcement office. It's always better to make peace with officials before you start a project, than to first meet when there's a problem down the road. ■

*John Leeke is a long-time contributor to Old-House Journal.*



# ARTS & CRAFTS RUG RENAISSANCE

By DASHA O. MORGAN

What to know before you buy

Rugs were an important part of Arts & Crafts houses. Far more than mere floor coverings, their colors, textures, and patterns helped integrate house and furnishings in the pursuit of a totally designed environment. Many folks who own or restore these houses today appreciate the creativity in their brick or stone fireplaces, or the beauty of their wood mouldings and floors, and look to add the finishing touch with an area rug. For lovers of bungalows, Prairie-school houses, and other buildings from the early 20th-century, the search often revolves around rugs with an Arts & Crafts aesthetic.

As the current revival of the Arts & Crafts movement continues to grow, it has sparked a veritable rug renaissance that has been unfolding for almost a decade. Every year, companies increase the number of handsome reproductions on the market, and one can now find rugs of all types in all price ranges and from all over the world. Like reproductions of oak furniture and copper lighting, today there are more options for Arts & Crafts rugs than ever before—and with them comes a wealth of ways to complete an Arts & Crafts home.



CHRISTIE'S AUCTION HOUSE/DONEGAL CARPETS USA

NATURE'S LOOM

In the past few years, some antique Donegals have sold for huge sums of money; this original dating from 1900 (left) and designed by C.F.A. Voysey brought nearly \$72,000 when Christie's auctioned it in 2003. The new rug in the same Donnemara pattern (right) is available from Nature's Loom.

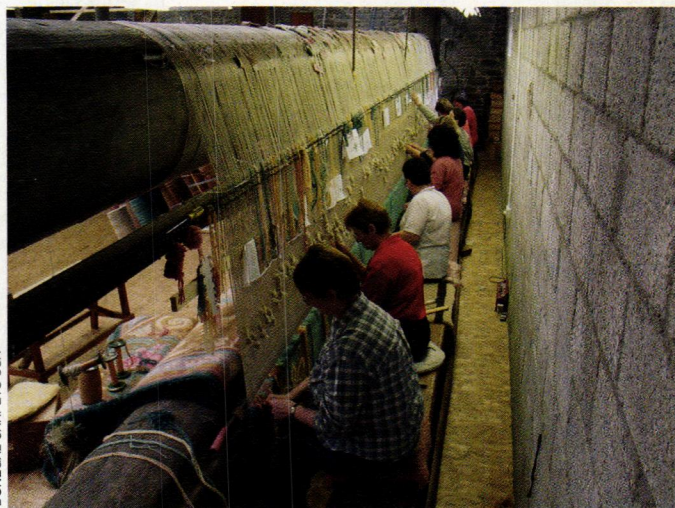


A reproduction Gustav Stickley drugget rug—in a flat weave, with an overlapping geometric pattern—is on display in the living room of Craftsman Farms, his New Jersey home, now the Stickley museum and a National Historic Landmark.

## RUGS AT 1900

What is an Arts & Crafts rug? It's a good question to ask if you're looking to buy, yet tricky to answer given that the Arts & Crafts movement was not a style but a group of ideas, a point of view. Since the movement rejected superfluous ornamentation, and had a visual vocabulary inspired by nature, rugs typically featured simple, bold, informal design themes rooted in the great outdoors. Some favorite earthy (and highly stylized) motifs were gingko leaves, thistles, flowers and, in the case of William Morris designs, willow trees.

What Arts & Crafts rugs looked like at the turn of the century certainly varied. Colorways ran the



DONEGAL CARPETS USA

Workers create a hand-knotted rug on a loom at Donegal's original factory in Killybegs, Ireland.



THE PERSIAN CARPET, INC.



FAIR OAKS WORKSHOPS

Historic in origin, the Oak Park pattern from Persian Carpet (left) blends three botanical themes from the Arts & Crafts movement—poppies, oak leaves, and grapes. William Morris's original Rounton Grange design (right), is available from Fair Oaks Workshops in hand knotted Tibetan wool. An interpretive design from L. & J.G. Stickley called Light Tulip Fest (below) is one of their most popular rugs.



L. & J.G. STICKLEY

spectrum from hallmark moss greens and shades of gold to more vibrant, gemstone-inspired palettes. Rug patterns also took many forms; from a single stylized element intertwined throughout, to a simple color block center with repeating border, to combinations of the two. Construction ran the gamut too, from hand- or machine-made tufted rugs imported from Europe, to flat-woven rugs, such as those made by Native Americans, to hand-hooked rugs made in America (see sidebar, right). A famous example of the latter were the Abnakee rugs created by Helen Albee, sparse designs sold at the Arts & Crafts Exhibition sponsored by Gustav Stickley in 1903. Stickley himself sold a few rugs—mostly coarse, flat-woven Indian druggets with plain, overlapping geometric patterns that exemplified his thinking on floor coverings. In his 1910 catalogue, he noted that rugs should be “unobtrusive in design,” and give, “a quiet and harmonious background to the furnishings.”

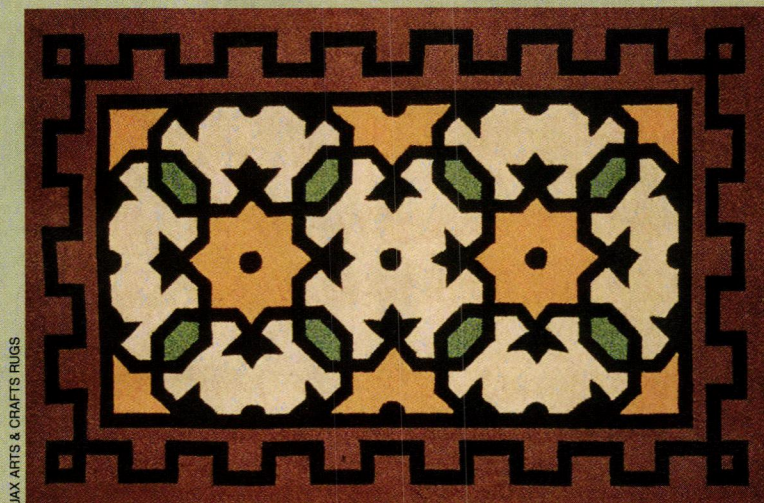
While a variety of designs were woven on power looms by a host of American manufacturers, those with the pocketbook could buy—or commission—hand-knotted Persian-style rugs based on the designs of William Morris manufactured in England, or others by architect C.F.A. Voysey made in Scotland by a firm called Donegal Carpets. Donegal is the only producer of Arts & Crafts rugs in the 19th century that continues to make them today. It was founded in 1898 by Scottish textile magnate Alexander Morton, who established a hand-woven rug plant on the west coast of Ireland, drawing on the talents of locals who had worked with wool and weaving for generations.

## ORIGINAL ISSUES

Most original Arts & Crafts rugs were quite coarsely woven by today's standards, featuring a count of between 25 and 45 knots per square inch in tufted rugs. Knots form the pile, so a higher count means a thicker, plusher rug; for comparison, a fine rug with intricate designs has 200 to 300 knots per square inch. These coarse weaves were in keeping with the simple and informal



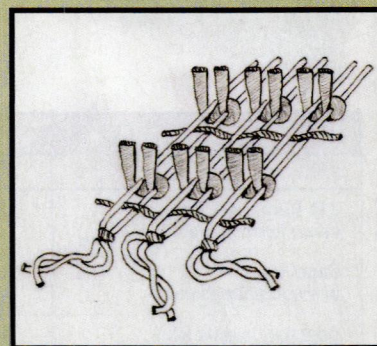
## A PRODUCTION PRIMER



A hand hooked rug in a pattern sold by Stickley.

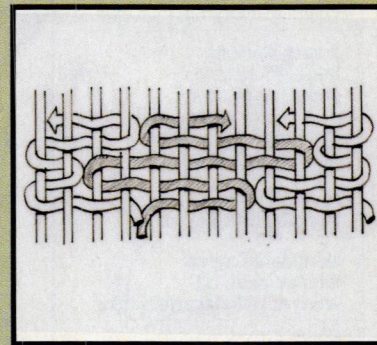
Rugs can be made a number of different ways, from many different fibers. Typical yarns are made from silk or wool, sometimes mixed with synthetics.

**Hand knotted:** Colored yarns are knotted by hand onto a warp backing; the long ends are then sheared to create a pile. Persian and Oriental rugs are hand knotted.



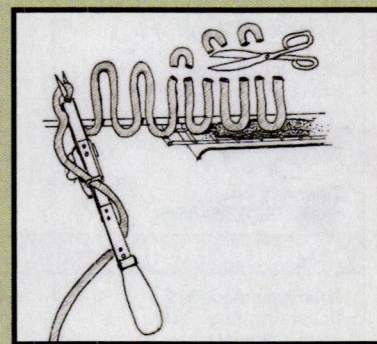
Hand knotted

**Flat weave:** Colored weft yarns are woven through the warps to create patterns. These rugs have no pile; some examples are Kilims and Dhurries.



Flat weave

**Hand hooked:** A tufting gun—working much like an oversized needle—is used to push and pull the yarn through a pre-woven grid foundation. The yarn loops are left intact to form a characteristically knobby pile. Many craft rugs are hand hooked.



Hand tufted

**Hand tufted:** Made with a tufting gun as above, but yarn loops are then sheared, exposing the thread ends for a soft and plush pile.

**Machine made:** Rugs are woven on mechanical looms, many of these are made from synthetic yarns (olefin, nylon).



Called *Liberty Balloons*, the Frank Lloyd Wright design (left) on this interpretive rug from Peerless was pulled from a drawing the architect made for the cover of *Liberty Magazine* in 1927. Donegal's Wykham rug (right) is a remake of an original design.

Arts & Crafts designs—a backlash against the fussy patterns popular during the Victorian era—and manufacturers were able to use thicker wool to achieve these designs. (The lifespan of the rug, however, is sometimes shorter than rugs with a higher knot count.) Unrefined as they might appear, Arts & Crafts rugs were sold at upscale venues like Liberty of London and Stickley's Craftsman showrooms in Boston and New York.

"Donegals were actually intended to be a lower-budget substitute for Morris carpets," says Tracy Davis, Donegal's Director of Operations. Because Morris's rugs were made in England, they were more expensive to produce. The rugs also differed a bit in their construction. Morris carpets used cotton for the warp, which forms the fringes, and some sort of bast (woody) fiber like jute, linen, or hemp for the weft—the filling thread that secures the knots in the pile. Donegals were usually constructed using only wool for the warp, weft, and pile.

From a technical standpoint, Davis says using cotton or bast fiber for the foundation can result in better dimensional stability, since those fibers don't stretch much when wet, like wool can. But wool has the upside of being impervious to rot and other fungal problems that attack bast. In terms of longevity, "It's really probably about a wash," notes Davis.

The dying processes differed as well. Scholars believe Morris only used natural

New Rugs		
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Capel Inc. www.capelrugs.com	historic (Native American)	31
Donegal Carpets USA www.donegalcarpets.com	authentic & historic	32
Fair Oaks Workshops www.fairoak.com	authentic & historic	33
French Accents Rugs & Tapestries www.farugs.com	authentic & historic	34
Jax Arts & Crafts Rugs www.jaxrugs.com	authentic & historic	35
Nature's Loom www.naturesloom.com	historic & interpretive	36
Northfield Carpets International, LLC www.northfieldcarpets.com	historic	37
Nourison www.nourison.com	interpretive	38
Peerless Imported Rugs www.peerlessrugs.com	interpretive	39
Persian Carpet Inc. www.persiancarpet.com	historic	40
L. & J.G. Stickley www.stickley.com	historic & interpretive	41
Tiger Rug Co. phone: (401) 739-8595	interpretive	42
Antique Rugs		
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David Cook www.davidcookfine americanart.com	(Native American)	



JAX ARTS & CRAFTS RUGS

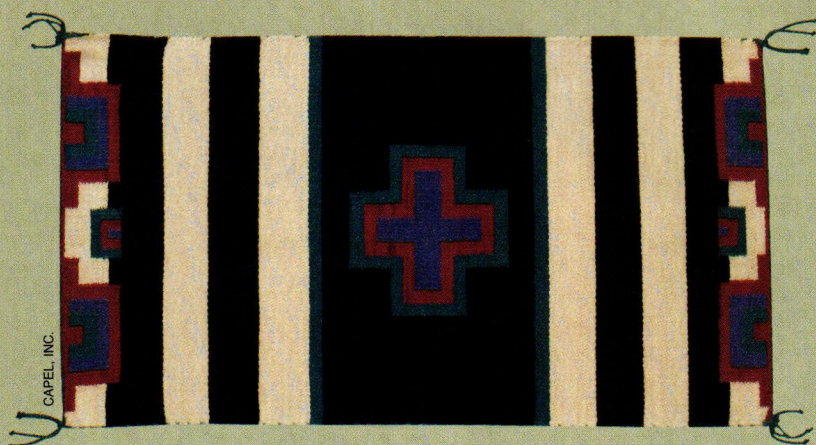
A hand hooked JAX rug made of wool in a wreath pattern fits nicely with the Arts & Crafts décor of this home.

dyes in his carpets, consistent with his overall philosophy. “He was a purist,” explains Davis. Donegal, on the other hand, used synthetic dyes that were less labor-intensive. A century ago, there were downsides to both methods. “Morris’s lack of dying expertise resulted in pieces that are somewhat washed-out looking,” says Davis, “while the original Donegals were garish in color.” Nowadays, of course, dying technology has been perfected for decades, and you can find quality, long-lasting rugs made from a number of materials—wool, silk, and mohair among them—in both natural and synthetic dyes (also called chrome dyes).

## CHOICES, CHOICES

Today, the rug industry sees Arts & Crafts as a new niche market, and suppliers are making every effort to offer products true to the roots of the movement’s ideals—an emphasis on craftsmanship, quality, and informality. The biggest price differentials stem from the type of manufacturing process and the kinds of materials used in weaving the rug. For example, a rug that’s machine-loomed out of wool will be much less expensive than one of the same design hand-knotted out of mohair. Nowadays Arts & Crafts rug production is also a global industry, ranging from England and Scotland to Tibet, Nepal, India, and China.

Modern rug manufacturers seek inspiration from the leading designers of the Arts & Crafts period—Morris, Stickley, Voysey, Charles Rennie Mackintosh, and Dard Hunter. Current rugs can be found in a number of original patterns, as well as some looser interpretations of designs from the era. In a way, the most important choice an old-house owner has to make is the nature of design he or she hopes to find—original, historical, or interpretive—because almost all exist in a variety of materials and prices. There are so many creative Arts & Crafts rugs on the market today, it’s hard to categorize their design provenance beyond some general groupings.



## THE NATIVE ELEMENT

Because a connection to the natural world was an overarching theme of the Arts & Crafts movement, Native American rugs—particularly Navajo—were also often prized. “Native American handicrafts were idealized by many Arts and Crafts practitioners, who believed that American Indians lived in harmony with nature and represented a vanishing culture worthy of preservation,” explains David Cathers, a leading Arts & Crafts scholar.

Capel Rugs has a modern line called Woven Spirits, based on Native American designs and created on authentic, vertical, Navajo looms. All are hand woven, signed by the artisan, and made in either Mexico or India. It’s also possible to find original Native American rugs at auction.

An authentic design is a copy of an original rug—for example, one designed by Voysey that was first in production over a hundred years ago. Donegal Carpets still offers such rugs—hand-knotted on the historic looms of its Killybegs factory, which were reopened in 1999. These Irish originals, however, come at a price (about \$250 per square foot). As an alternative, Donegal also offers a line of eight authentic carpets that are produced in India in pure wool. These designs—most of which haven’t been seen for nearly a hundred years—are re-created from their archives and are more reasonably priced at approximately \$55 a square foot.

The J.R. Burrows & Company of Rockland, Massachusetts, is another example of an authentic design source. They feature exact reproductions of rugs by Morris that are woven to order in England on Wilton or Brussels looms of 80% wool and 20% nylon. One of these, the Tulip & Lily pattern, designed by Morris in 1875, is considered among the best known Arts & Crafts Movement carpets, and is one of the only 19th century designs to be kept in current production throughout the 20th century. A third approach is JAX Arts & Crafts of Berea,

Donegal’s Ivy pattern (left) was lost for nearly a century, and only recently re-discovered—and put back into production—after an original was found at auction. The Meadow collection from Nature’s Loom offers a host of historic designs, like Bloomsbury (right), in a variety of colors.



The Tortoise and Hare that gave this pattern its name came from two different drawings by C.F.A. Voysey; the historic rug is manufactured by J.R. Burrows. Many such designs—merging creative elements from different places—can be found on today's Arts & Crafts rugs.

Kentucky, which works hard to create rugs as true as possible to the originals down to the knot count and yarns used. JAX began in the early 1990s when owner Del Martin and his wife Jerri were dissatisfied with Turkish copies of Donegal rugs they bought for their own home. "I'm obsessive about getting reproductions exactly right," says Del. Their company now offers a wide range of authentic designs, from William Morris to Gustav Stickley, made in Nepal and China, with their hooked rugs going for about \$12.50 per square foot.

Rugs with historically based designs take original Arts & Crafts motifs or patterns that were initially created for a different medium: applying a Dard Hunter border, for example, or a Morris curtain, to a rug instead of paper or fabric. These are authentic designs of the movement, but they're being used in a totally new way. Some rugs even combine the work of two different people, like Voysey and Morris. The sources for these designs are abundant, and there are countless versions of them.

Stickley Furniture of Manlius, New York, first started offering rugs in 1999 and has many historically based designs. All the rugs in their Arts & Crafts series are hand-knotted in wool and of heirloom quality; most are made in Nepal. Their Falling Leaves and Light Tulip Fest patterns have been quite popular; both feature botanical designs and retail for about \$67 a square foot for standard sizes. The Persian Carpet of Durham, North Carolina, has a host of historic designs as well that are hand-knotted in India from imported New Zealand wool.

Another group of rugs, sometimes described as 'interpretive' or 'inspired', take design ideas from artifacts within the Arts & Crafts movement—a carving from a Mackintosh desk, for example, or one component of a complex Frank Lloyd



Wright stained glass window—and turn it into the building block for a rug. These rugs are some of the most popular today because they have been specifically created with modern-day tastes in mind. For instance, Tiger Rug of Warwick, Rhode Island, offers designs that emulate motifs from the Craftsman catalog of Gustav Stickley in a line made in Nepal. The Meadow collection from Nature's Loom features about a dozen Arts & Crafts inspired designs, all hand-knotted in wool and made in India. Peerless rugs of Chicago has a large group of rugs based on Frank Lloyd Wright's windows and archi-

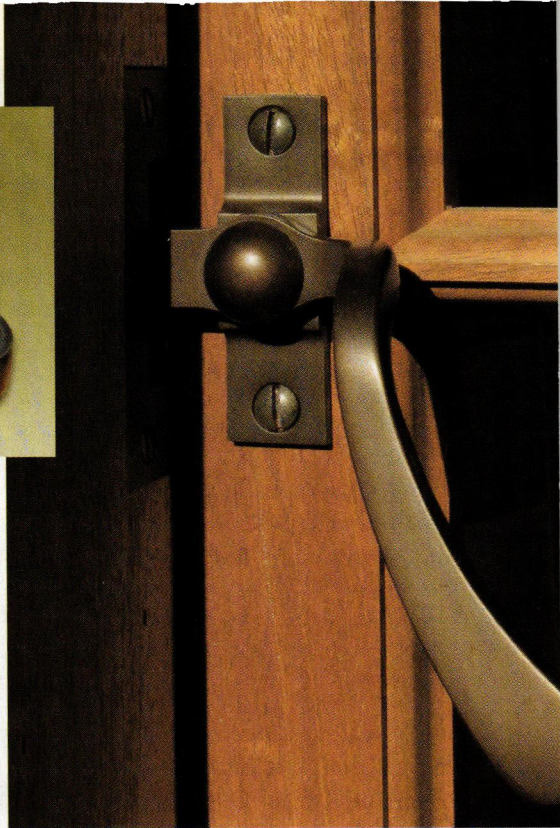
tecture, many of which are made-to-order, also in Nepal.

The bottom line is, there's a rich array of quality, interesting, and beautiful floor coverings available to complement today's Arts & Crafts homes. Like buying antiques or artwork, choosing which rugs best fit into your décor is a matter of color scheme, pocketbook, and personal taste—the same criteria for making Arts & Crafts rug purchases at the beginning of the last century, too. 🏠

*Dasha O. Morgan has been the editor of Rug News magazine for five years.*



Historically, window hardware seems to be divided into two types: timeless tools and inventive widgets. Since there's no telling which ones have been screwed to old houses over decades, Phelps Company carries a healthy assortment of both, from primary devices, such as sash pulleys, casement fasteners, and cam-style sash locks, to better mousetraps of the past like spring-loaded sash pins and screen hardware. And yes, they have stop washers. Order your pick at (802) 257-4314. Circle 43 on resource card.

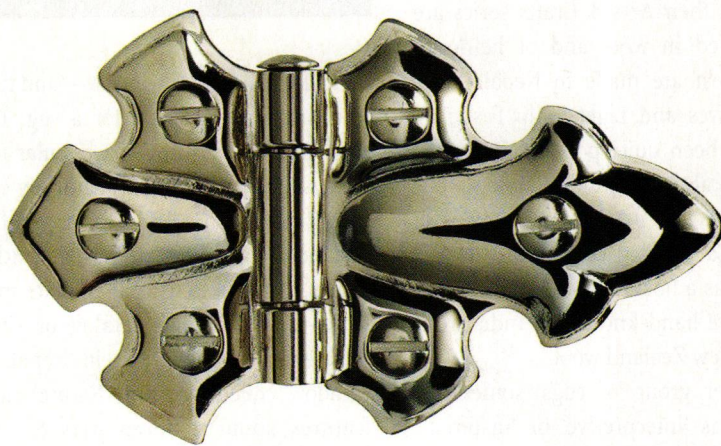


# Hardware LOST & FOUND

BY GORDON BOCK

Sources for once-common, now all-but-forgotten house fittings

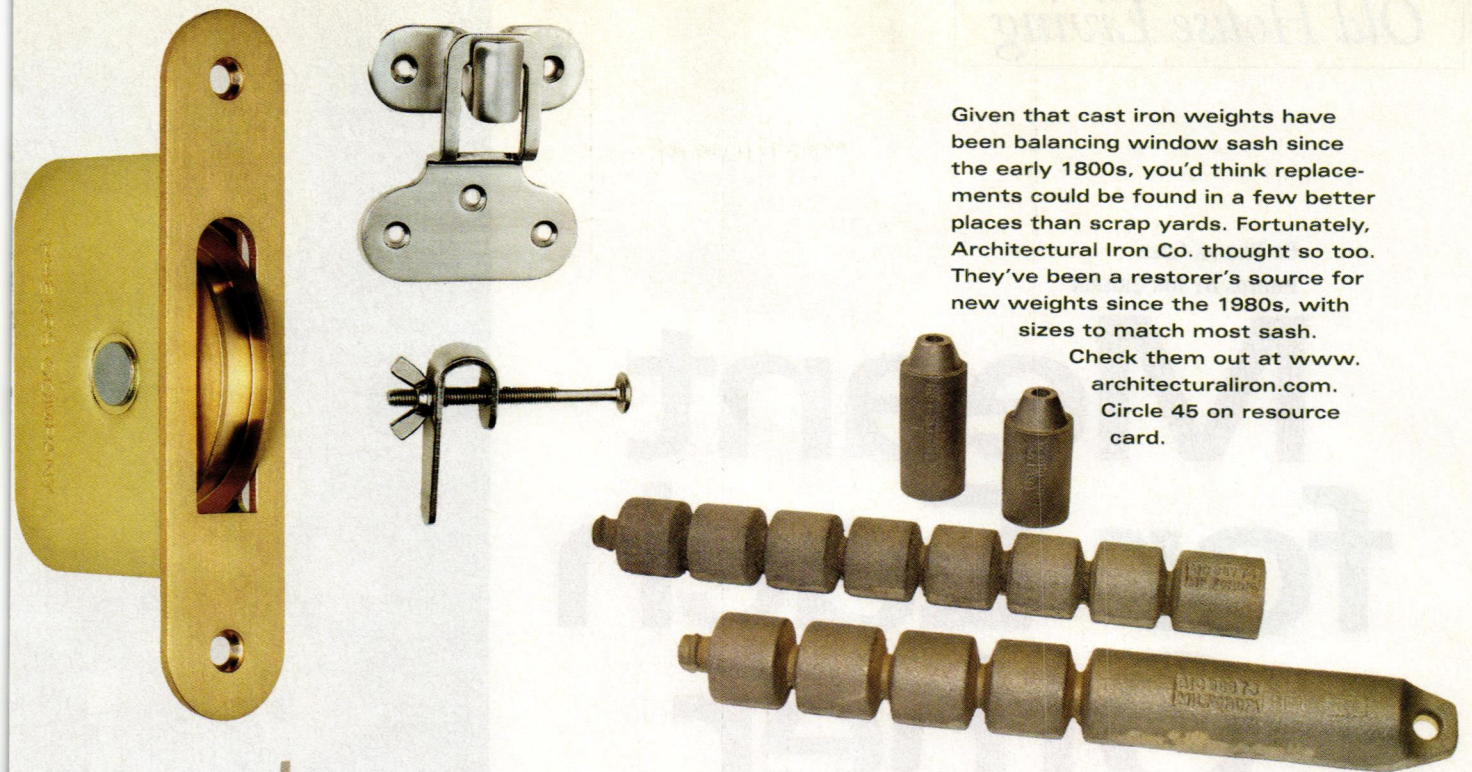
What old-house owner hasn't walked up to a store counter with a pressing quest to find this or that traditional part or material, only to be shot down by some shaking head with the solemn response, "They don't make that anymore." Though it sounds like a sort of salesman's mantra, these days this phrase is closer to a white lie. The truth is, many companies—some generations old, some much younger—do still make many classic house fittings and sundries but, because they're not always that sexy or for new construction, you have to know where to find them. Here's a few prime leads to jump-start your search.



Inhabiting a space somewhere between architectural hardware and cabinet hardware is the decorative face hinge. Made for easy mounting to only one edge—or none at all—these workhorse hinges have been put to use on everything from pantry doors to tool chests. Take home this pair from Rejuvenation ([www.rejuvenation.com](http://www.rejuvenation.com)). Circle 44 on resource card.

Given that cast iron weights have been balancing window sash since the early 1800s, you'd think replacements could be found in a few better places than scrap yards. Fortunately, Architectural Iron Co. thought so too. They've been a restorer's source for new weights since the 1980s, with sizes to match most sash.

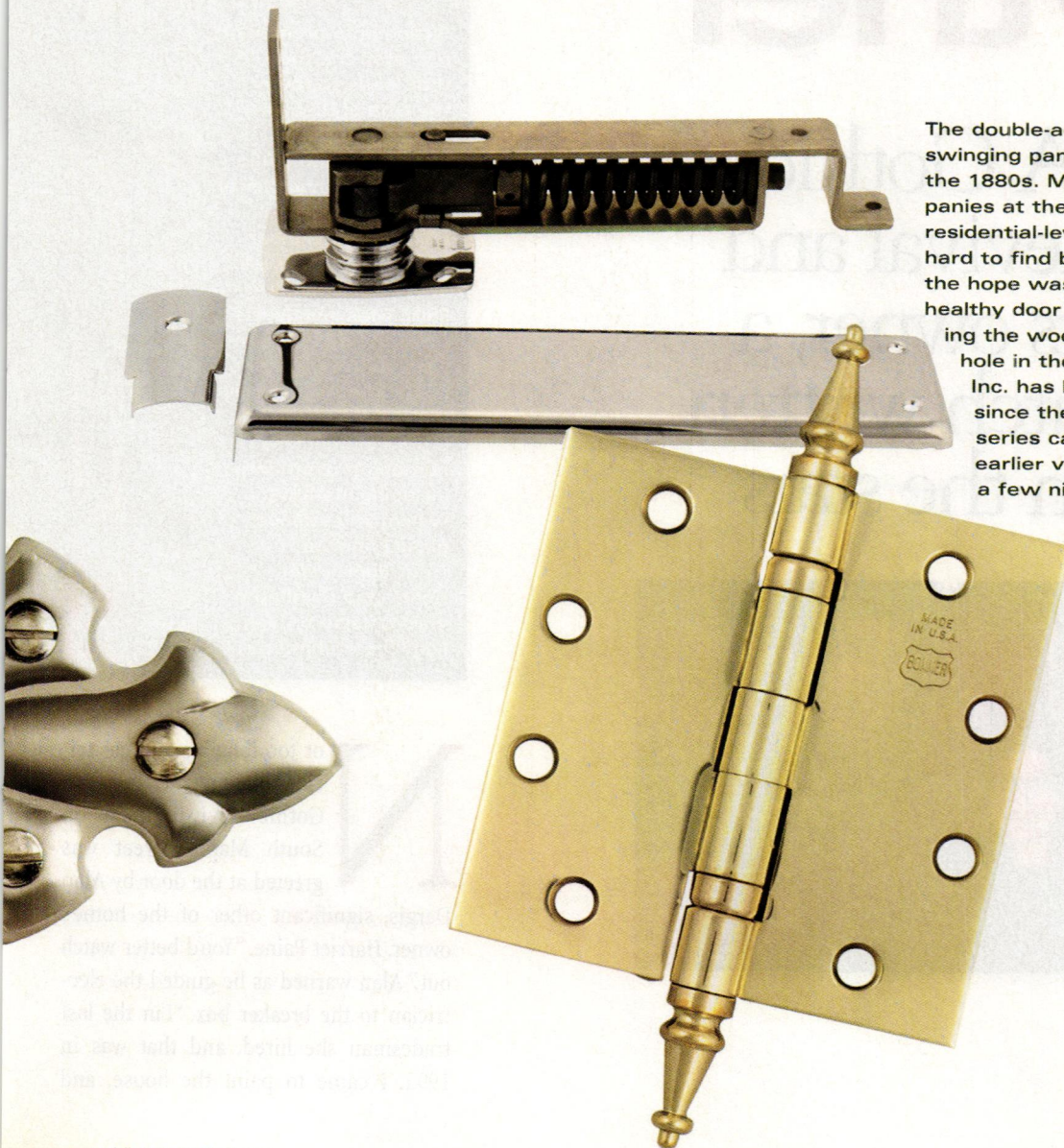
Check them out at [www.architecturaliron.com](http://www.architecturaliron.com). Circle 45 on resource card.



The double-acting spring pivot has been swinging pantry doors both ways since the 1880s. Made by a half-dozen companies at the turn of the 20th century, residential-level replacements became hard to find by the 1980s, especially if the hope was to return an otherwise healthy door to service without butchering the wood (or worse, blasting a hole in the floor). Bommer Industries Inc. has been making spring pivots since the 1890s and their 7800 series can be a dead ringer for earlier versions. Bommer also does a few nifty hinges, such as this

steeply tipped butt hinge.

Learn more at [www.bommer.com](http://www.bommer.com). Circle 46 on resource card.



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BY REGINA COLE

PHOTOS BY JON CRISPIN

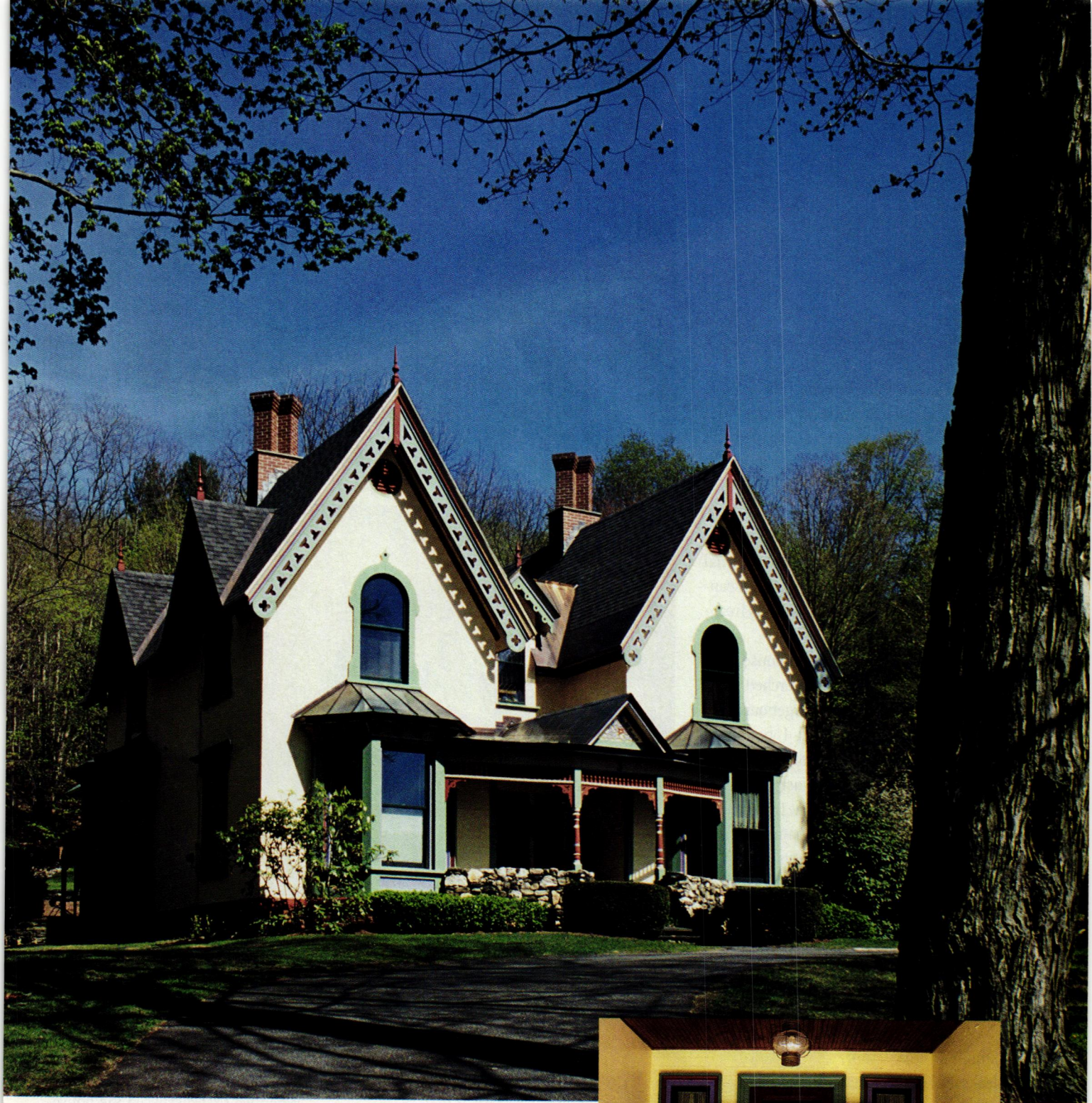
# Meant for Each Other

A Gothic  
Revival and  
its owner, a  
match written  
in the stars



Sitting on a prominent rise atop the road that leads to town, the Gothic Revival—with its vintage streetlight and gingerbread trim—has plenty of romantic curb appeal; its neighborhood was an upscale suburb of Shelburne Falls, Massachusetts, from the mid- to late-19th century. Harriet Paine and Alan Dargis (below, left) have embraced endless home improvements including installing a welcoming stained glass panel on the front door (inset, right), and painting a vivid palette to highlight the architecture.

Not too long ago, an electrician arriving at the 1868 Gothic Revival house on South Maple Street was greeted at the door by Alan Dargis, significant other of the home's owner, Harriet Paine. "You'd better watch out," Alan warned as he guided the electrician to the breaker box. "I'm the last tradesman she hired, and that was in 1992. I came to paint the house, and



never left. I'm still under contract!"

Since she's owned this local landmark in Shelburne Falls, Massachusetts, Harriet has developed quite a reputation in this picturesque small town at the eastern edge of the Berkshire mountains. But she insists that not all of the stories can be believed: She doesn't, in fact, lure unsuspecting tradesmen to an eternity of work. Nor is the house a wood-frame black widow spider that entices carpenters with its beauty

before consuming them.

What Harriet is renowned for is her resourcefulness and spunk. She's admired as the woman who not only held on to, but also improved a historic house in the face of obstacles that would daunt any lesser person. Her house greets passers-by from a crest above the street that leads into Shelburne Falls,

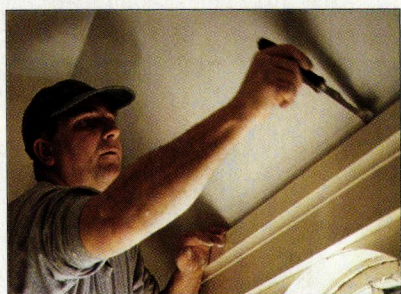


its history is interwoven with that of the town's.

When pressed, however, she admits that she did once hire a painter who admired the house, fell in love with its owner, and has been painting its polychromed exterior ever since. "He does one side per year," says Harriet. "He says it's his penance!" As she tells the story, Alan looks on like a man enjoying his penitential labor. He proudly points to new landscaping projects, as well as to the house's freshly painted east side.

Harriet first fell for the house with twin gables, wall dormers, arched windows, and gingerbread vergeboards in 1982. "My husband and I bought it together. He was teaching at a private secondary school and I had just graduated with a degree in photography. I was an art history major who couldn't paint or draw," she laughs. "But I was always drawn to photography. My father had dabbled in it, and had a Leica and a darkroom when I was a kid. My husband and I bought this house to have a space to start my business as well as a place to live," she explains.

"We had stopped the roof leaks and made some other repairs, but then we split up. I thought I was going to have to sell the house," says Harriet. To hold on to it, she took in boarders and turned a part-time career as a portrait photographer into full-time work. She took children's portraits in area schools. "For years, I was sick all fall and winter, the result of close contact with so many kids." Still, maintaining the house was a struggle. "I certainly couldn't afford the \$10,000 fee a contractor quoted me in



Harriet and Alan get to work fixing cracks in the upstairs ceiling. Using a product that bonds a rubber compound to a fiberglass sheet (which Harriet supports with a broom handle, above), the two labor to encapsulate the whole ceiling. "You don't see the cracks ever again after you're done," explains Harriet. "But hanging this stuff is a two-person job."

1992, when the house desperately needed a new coat of paint." A friend suggested she call Alan, who had retired from a career as a harness-racing jockey and was moonlighting as a house painter.

"When we first discussed the house-painting project," says Harriet, "I suddenly asked him, 'Do you remember Ed Sullivan?' I guess I wanted to know whether I was dealing with someone approximately in my age group."

Alan did remember, and soon the two learned they had more in common than memories of a 1960s television variety show. It wasn't long before Dargis moved in with Paine, and in the 13 years since she first hired him they've developed a cheerful, six-color scheme for the exterior. "I

## A VISIT TO SHELBURNE FALLS

Located along the scenic and historic stretch of Route 2 known as "the Mohawk Trail," the village of Shelburne Falls is nestled into the foothills of western Massachusetts' Berkshire Mountains. During the second half of the 19th century, the town was a manufacturing center, with factories like the Yale Lock Company clustered around the falls of Deerfield River.

Salmon Falls, one of two main tourist attractions, is a collection of more than 50 glacial potholes located below a hydroelectric dam. The smallest measures a mere six inches in diameter while the largest—a whopping 39 feet across—is the biggest glacial pothole on record.

The other attraction is reputed to be the only bridge-borne garden in the world, known as the Bridge of Flowers. The bridge was in service for a trolley line across the Deerfield River for just twenty years. In 1929, the Shelburne Women's Club turned the abandoned bridge into a perennial garden. Today, over 500 varieties of flowers, vines, and shrubs bloom across the 400-foot span from April to October.

chose the colors, but Alan decided on their placement," Harriet says. "When I bought the house, it was barn red. First I painted it two shades of terra cotta, but everyone described the house as pink." The current color scheme has creamy yellow siding accented with cocoa, rusty red, periwinkle blue, mossy green and a lighter green trim. "The yellow comes from the fact that yellow cheers me up," explains Harriet. "When I see a yellow house, I get happy."

Paine and Dargis have also replaced pieces of rotten gingerbread, sections of the roof, porch floors and windows. They have installed new ceilings, rebuilt the



Hand-screened wallpaper in the front hall was one of Paine's many bargain finds; it beautifully compliments the original wood floors with contrasting floorboards. The floor is probably made of walnut and birch, although Harriet doesn't know for sure.



Inspired to highlight the fancy filigree of the radiator in colored paint by an article she read in OHJ, Harriet explains, "This is a small example of what I love about old homes. The decorative details are incorporated into even the most prosaic and functional parts of the house."



barn and done extensive landscaping—including adding a pond, gazebo and a new stone patio. “The work never ends,” they say, smiling nonetheless.

## The Early Years

Long before Alan Dargis came into her house and her life, Harriet Paine was already convinced that she and this Gothic Revival were meant for each other. As she researched its history she was at first intrigued, then fascinated by the parallels between herself and one of its past owners. Soon after she moved in, she found the letter ‘P’ on the front porch pediment. “I hadn’t known it was there until I started to scrape away at many coats of paint,” says Harriet. “My last name starts with P, so I saw it as an auspicious omen.”

The front entry porch—along with its roof and triangular pediment, where the P resides—is part of a renovation undertaken around the turn of the 20th century that also produced the front window bays. The house was then in the hands of the Patch family, its third owners.

It’s likely that the home’s original architecture was modeled after one of Andrew Jackson Downing’s designs from his 1850 pattern book, *The Architecture of Country Houses*. Its builder—and original owner—Dr. Edwin Bissell lived in it for just six months, at which point his wife died and he sold the house to Linus Yale,

One of the house’s previous occupants, Madeline Yale, was an artist, metalsmith, and prominent figure in the Arts & Crafts movement. As daughter of the second owner, Yale is probably responsible for the dining room’s fireplace, wainscot, and frieze—all of which were installed around the turn of the 20th century. Harriet points out a repair job (right) on the ceiling.



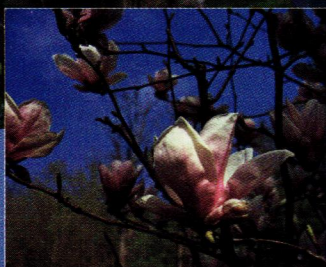
the inventor of the tumbler lock, for \$9,000. His daughter, Madeline Yale Wynne, became a leading light of the Arts & Crafts movement and one of the forces behind the establishment of nearby Historic Deerfield.

In 1888, Yale sold the house to Henry Severance Patch who was, like Paine, a portrait photographer. “Henry’s father, Jonas Patch, started the family photography business in 1856. It was in continuous operation until 1935,” Harriet says. “Henry’s daughter lived here with her husband; together they ran a Mobil gas station across the street. The house finally passed out of Patch family hands when her son Kendall, Henry’s grandson, sold it in 1979 to the family that owned the house before I came along. They had six sons. It’s a good thing they weren’t here for too long: they were hard on the house!”

As she researched the house’s history, Harriet found parallels between her photography work and Henry’s. “I photograph all the usual things: proms, weddings, families. But what I really love is pet photography.”

Her love for animals is obvious: alongside bridal portraits and pictures of families posed by the pond or gazebo, her studio walls are lined with playful portraits of dogs, cats, and horses with their owners. Sometimes the pets are costumed: A clown pooch wears bloomers, a pointed hat, and a grave expression; children wheel bonneted cats in doll prams. In another photo, Old Glory forms a backdrop for a terrier draped with dog tags who chomps down on the wood handle of a small American flag. The caption reads, “IN DOG WE TRUST.”

And so it was with Henry Patch’s pho-

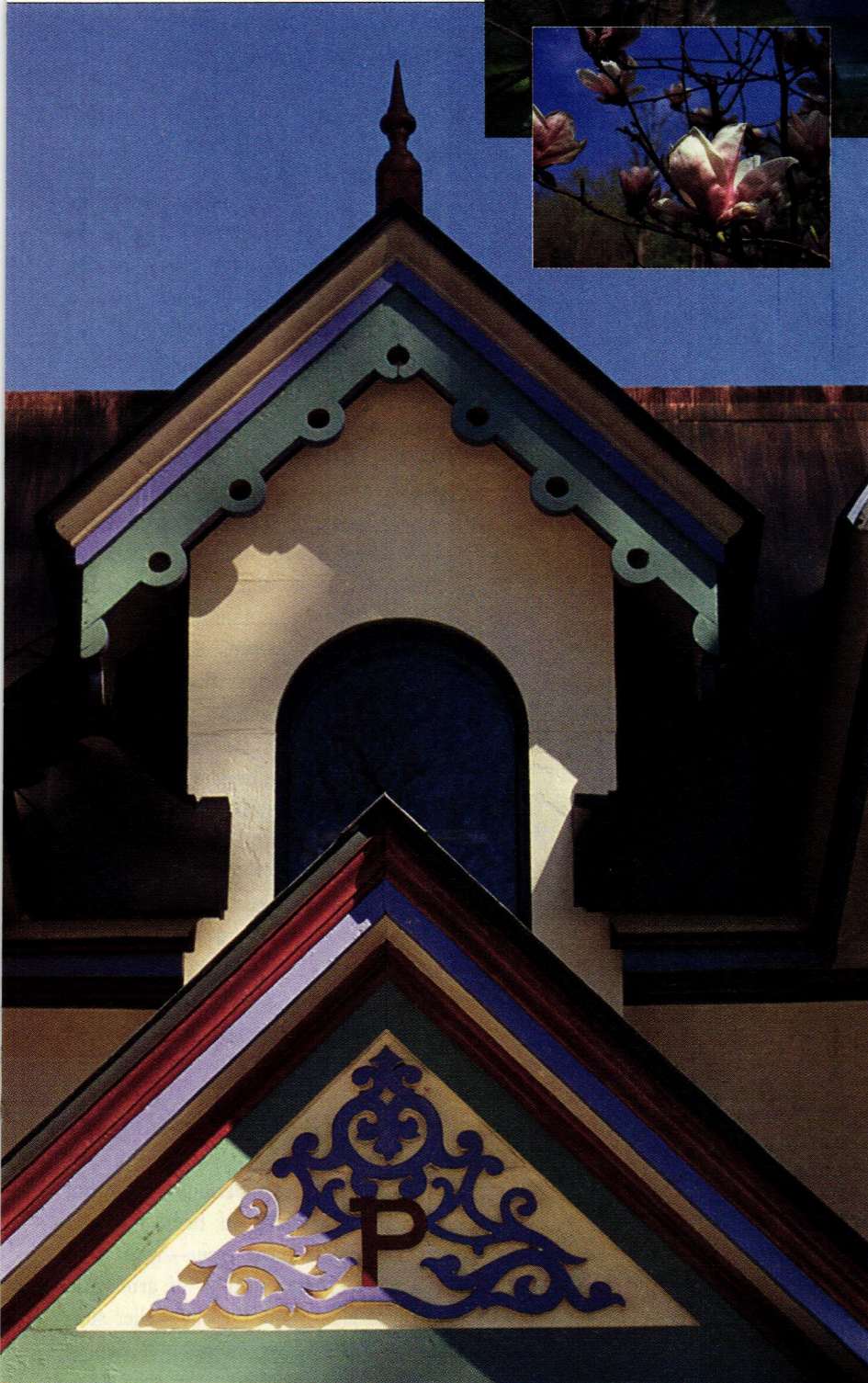


Scraping decades-worth of paint unearthed the 'P' on the pediment above the front door (left). For Paine it was more than just a happy coincidence and appropriate signage; it was proof the house was fated to be hers. Magnolia blooms abound in the period garden (inset), which also sports a matching birdhouse (above).

tography. His images—discovered, researched, and studied by Paine—display the same whimsy and love of animals. In a formal mid-19th century portrait, a young mother and her two small children are joined by the family dog. In another, a small girl in high-buttoned shoes clings to a large black lab-shepherd mix, or a muscular mutt sits posed on a rug-draped table with a beret atop his ears and a pipe clenched between his teeth. "He had a sense of humor similar to mine," Harriet notes, "and artistic abilities beyond those of most studio photographers of his time." She likes that he's the one who put the P in the pediment.

One of Henry Patch's archival photos depicts a man and a young boy feeding ducks on a pond with the house as a backdrop. Alan constructed the new pond on the same spot. "We found traces of the original, and used it as a starting point," says Harriet.

The sign at the bottom of Paine's curving driveway reads "H. H. R. Paine Photography." It's easy to imagine that a hundred years ago a similar sign hung in the same spot, advertising the same kind of business performed by someone with a similar name and sensibility. And, except for the colors, the house probably didn't look much different then, either. 🏠



# Lights, Camera,

## Fifties lighting had an eye on the sky

BY DEMETRA APOSPOROS

While many folks think of the 1950s as an era of conformity, in the realm of home decor a revolution of sorts was quietly taking place. Traditional furnishings—the heavy, ornate, and wooden items crowding Grandma’s house—were giving way to simpler, more streamlined creations. Spurred by the postwar economy, suburbia was growing across the United States, and the influx of smaller, more affordable, housing for returning GIs created a demand for fittings to accommodate the new, downsized footprint of the American Dream. Consumers had less practical reasons for wanting these designs, too. In *Mid-Century Modern*, author Cara Greenberg explains, “The members of our parents’ generation were all motivated by the same desire: to escape the stuffy, old-fashioned rooms of their own youths and be, as every young generation wants to be... ‘modern.’” Where lighting was concerned, *modern* meant a host of new options, most of them decidedly functional, fresh and new.

### Breaking Tradition

Take the common chandelier as an example. After centuries of designs based on oil or gas flames, there’d been minimal changes to its basic form—with most centering on the number of arms and color of glass. Now the chandelier suddenly appeared as...a bubble? George Nelson’s line of pendant lights (common-



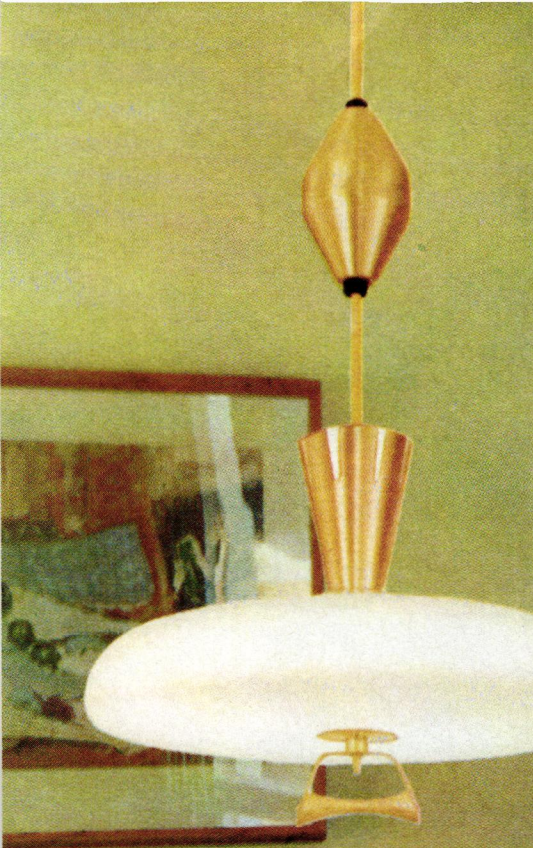
The PH5 chandelier from Louis Poulsen had an otherworldly appearance—and an otherworldly glow, thanks to its ability to diffuse light both vertically and horizontally.

# Blastoff...

COLLECTION OF REJUVENATION / NOCE LIGHT

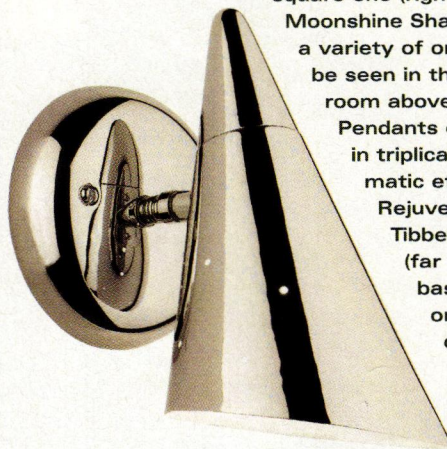


A squadron of George Nelson bubble lamps appears to be flying in formation across a modern-day Modernica showroom. The ubiquitous pole lamp (inset, above), which stretched from floor to ceiling and had adjustable-to-any-angle lamps, can be seen in this endearing 1950s family scene typical of lighting catalogues of the era.



Many homes had spun-aluminum reading lamps attached to bedroom walls; this new version (below), is from Rejuvenation. Fiberglass shaded lamps—often with fun, painted-on designs to help splay the light in interesting ways—came in all shapes; this double-square one (right) is from Moonshine Shades, while a variety of originals can be seen in the living room above.

REJUVENATION



Pendants often hung in triplicate, for dramatic effect; Rejuvenation's Tibbets model (far right) is based on original designs.



MOONSHINE LAMP AND SHADES

ly known as bubble lamps), featuring sensuous, organic shapes—from perfect spheres, to cigars, to pregnant-looking diamonds—quickly became popular when the Herman Miller furniture company started producing them in the early 1950s. Maybe it was their innovative use of fiberglass as a shade over a wire frame, or maybe it was their seeming homage to the phases of the moon—whatever their appeal, these bubbles had staying power. “The bubble lamps typified lighting design in houses,” says Stephen Van Dyk of

the Cooper-Hewitt National Design Museum, “not only in their biomorphic, space-age shapes, but also their use of new technology.”

Other decade-defining trends made their mark on consumer goods. According to Bo Sullivan, a designer and historian at the reproduction lighting company Rejuvenation, the primary '50s influences were the reach for supersonic speed (think of all those test pilots), outer space, and a fascination with extra terrestrials. You can see the convergence of all three in the

Described as a ‘modern pull-down’ in a 1959 catalogue, this pendant light could be raised or lowered easily via a reel mechanism housed in the bullet-shaped item on the cord.

Taking the concept of multi-functionality to new heights, Greta von Nessen's Anywhere lamp (below) could be mounted on a wall or sit on a table, and had a shade that rotated in every direction. A lighting ad in a 1955 Bennett's Blue Book catalogue (right) featured three popular lamps of the day, and diagrammed just how easily they could be adjusted to suit every need.

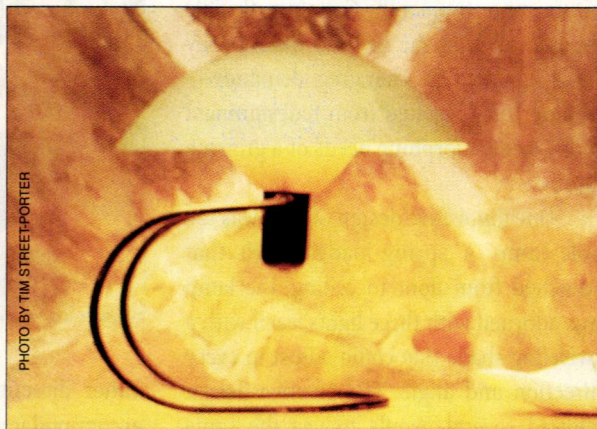


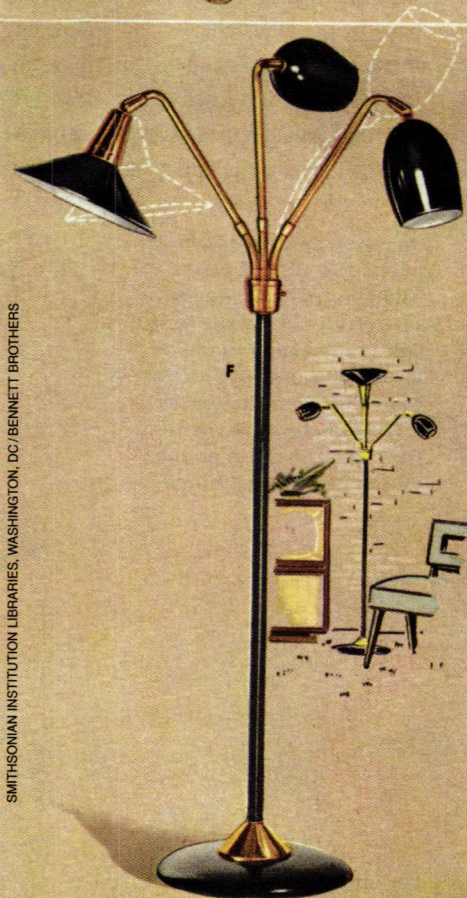
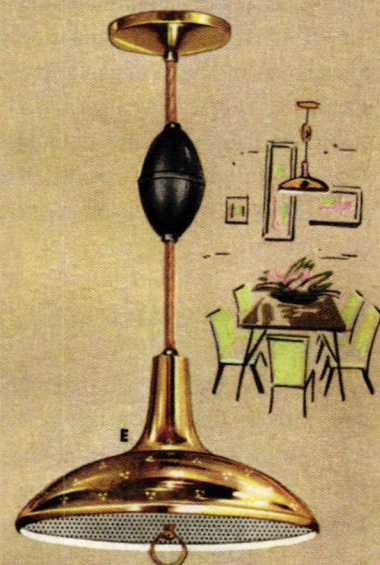
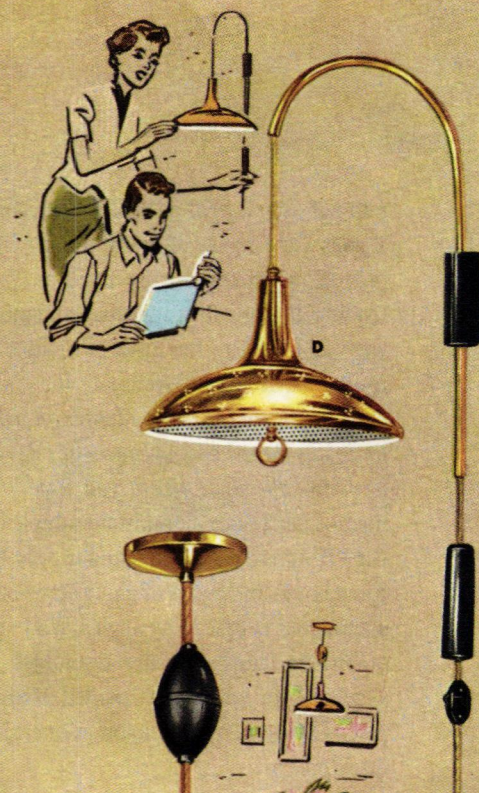
PHOTO BY TIM STREET-PORTER

design of the PH5 chandelier, which looks decidedly like an unidentified flying object about to land on the dinner table. Manufactured by Louis Poulsen, this lamp designed by Poul Henningsen had layers of arcing metal that softly moved light both vertically and horizontally, accentuating its otherworldliness.

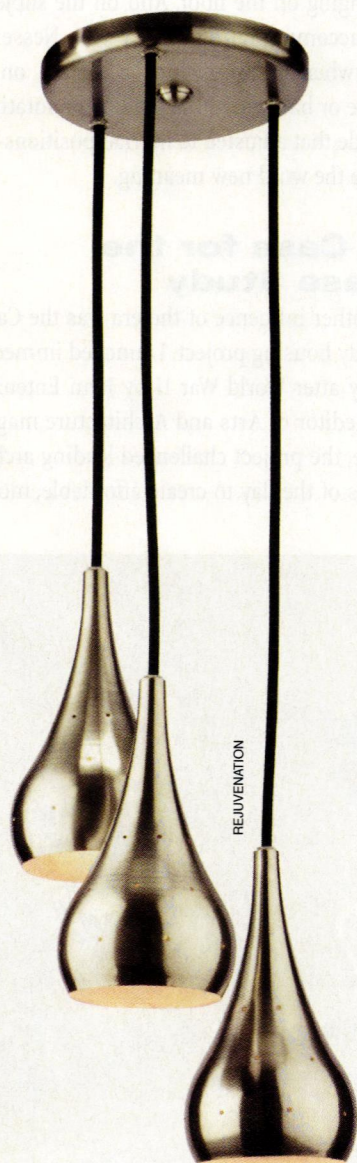
## A Twist on New Technologies

New materials were everywhere. Technological advancements honed for the military could now be applied to consumer goods, and the dearth of metals after the war left people creatively embracing new substances. Fiberglass, so successful on the bubble lamps, became *de rigueur* in more traditional lampshades, too. Not that lampshades looked so traditional—boasting, as they did, a gravid circumference, taller rise, and a host of patterns and designs intended to enhance the glow of the light traveling through them. These shades were perched atop jumbled wire stands, or on solid-looking pieces of pottery (some of which doubled as planters). Later examples, which were influenced by Scandinavian design, appeared poised above pieces of gracefully curved wood.

Aluminum increasingly found its way



SMITHSONIAN INSTITUTION LIBRARIES, WASHINGTON, DC / BENNETT BROTHERS



REJUVENATION

into lighting designs as well. Many conical shades were made of spun aluminum, a process improved during the war. Cone reading lamps with star-shaped cutouts were mounted on the walls of many bedrooms. One advertisement for these exclaims: *Pivot the heavy aluminum reflector in any direction—up, down or sideways it throws the light where you need it.* A memorably wacky aluminum example was the PH Artichoke. This pendant light featured layers and layers of aluminum leaves splayed out at cascading angles. While this ambitious lamp-sculpture resembles the vegetable for which it is named, it could just as easily be mistaken for an interplanetary probe.

## Multi-Functioning, Please

Other types of lighting were redesigned as well, with flexibility as a key goal. Floor lamps went from bulky, strapping creations to winsome concoctions that seemed to defy gravity. Lamps appeared with multiple, stiff arms attached to a rod base by an adjustable socket—affording them radial movement to sustain seemingly impossible poses. Other desk and floor lamps had appendages that could be snaked medusa-like into a variety of posi-

tions (*Here are three reasons you'll never be left in the dark, hawks a 1950s ad*). Perhaps this speaks to folks rearranging their furniture more frequently. Certainly, flexible designs reduced the need to have to buy fresh lights to fit changing demands—whether they resulted from redesigning a room, or the morphing needs of a growing family.

One innovative design of note was the pole lamp. A spring-loaded shaft that stretched from floor to ceiling, the lamp was adorned with three lights, each with a swiveling shade that could adjust in every direction and angle. The creative design allowed several people to use the same reading lamp at once; its sculptural quality was an added bonus. Another flexible creation was a chandelier whose height could shift up or down via a nifty retracting mechanism, hidden in a bullet-shaped housing on the cord. Putting the lamp higher or lower with a simple flick of the wrist let hosts set the mood for their parties, or change the height of their table centerpieces at will.

Yet another approach to flexibility could be found in lights attached to walls via a pivoting, hollow tube. Since the lamp's cord ran through the tube, its height could be adjusted by pulling the cord in



COLLECTION OF REJUVENATION / LIGHTOLIER

either direction, easily positioning it to accommodate a reader in a chair or one lounging on the floor. And on the subject of accommodating, Greta von Nessen's Anywhere lamp—which could sit on a table or hang on a wall, and had a rotating shade that adjusted to myriad positions—gave the word new meaning.

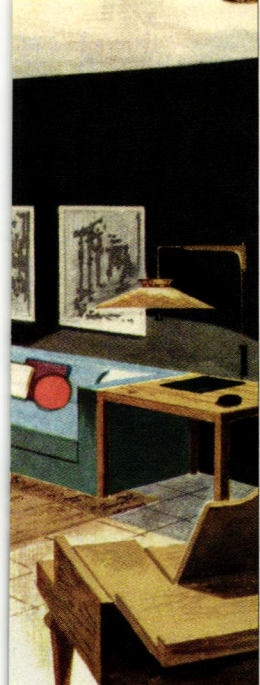
## A Case for the Case Study

Another influence of the era was the Case Study housing project. Launched immediately after World War II by John Entenza, the editor of Arts and Architecture magazine, the project challenged leading architects of the day to create affordable, mod-

Is it a sculpture, a light, or both? The PH Artichoke (right) from Louis Poulsen brought a new art form to lighting designs; made of layers of aluminum leaves—each diffusing the light in interesting ways—the pendant is once again popular in modern-minded homes.



LOUIS POULSEN LIGHTING, INC.



This ultra-hip living room featured in a 1954 Lightolier catalogue has adjustable, wall-mounted sofa lamps reminiscent of flying saucers, a fiber-glass-shaded floor lamp/side table combo, and a spun-aluminum torchiere hanging from the ceiling.

ern homes for the general public. These visionary homes—designed by now-legendary names like Richard Neutra, Pierre Koenig, and Charles Eames—were greeted with enthusiasm and fascination, and got a tremendous amount of coverage in the popular press. Their stark and thoroughly *au courant* interiors had a big impact on consumer tastes; furnishings that looked as though they belonged in Case Study homes got a boost in sales, and like-minded creations began trickling down to the masses.


The hallmark of a good design is the lasting impression it creates; many of the emblematic lights of the '50s can be found once more in stores around the world. What's more, a number of lighting manufacturers from the era—Artek, Modernica, Lightolier, and Louis Poulsen among them—are still in business. Perhaps the most iconic lights of all—at least as far as collectors are concerned—are the Astral series of chandeliers from Lightolier. These lights had 16 to 24 outstretched metal arms protruding from an orb center, each ending in a glowing sphere (some versions even bore star-shaped bulbs). The Astrals were so strongly associated with outer space that when the Russians launched their Sputnik satellite in 1957, the chandeliers were renamed accordingly. Clearly, lighting designers of the 1950s were reaching for the stars, even before the Space Age made such things possible. 🌟



PHOTO BY JEREMY SAMUELSON/SPECTACULAR HOMES OF TEXAS/JOUE CARPENTER/SIGNATURE PUBLISHING

Outer space was a recurring theme in 1950s lighting, as evident in this kitchen's ceiling pendant, which appears ready to fly away (left); the light is a new design based on early models. One of the most popular chandeliers of the era was the Astral series, featuring multiple arms shooting from an orb. While the manufacturer said fireworks inspired the design, Space Age fever was responsible for its Sputnik moniker after that Russian satellite was successfully launched; a few of these originals (below, left) are still in use.

For a list of  
**SUPPLIERS,**  
see page 86.

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# Pigmented Plaster

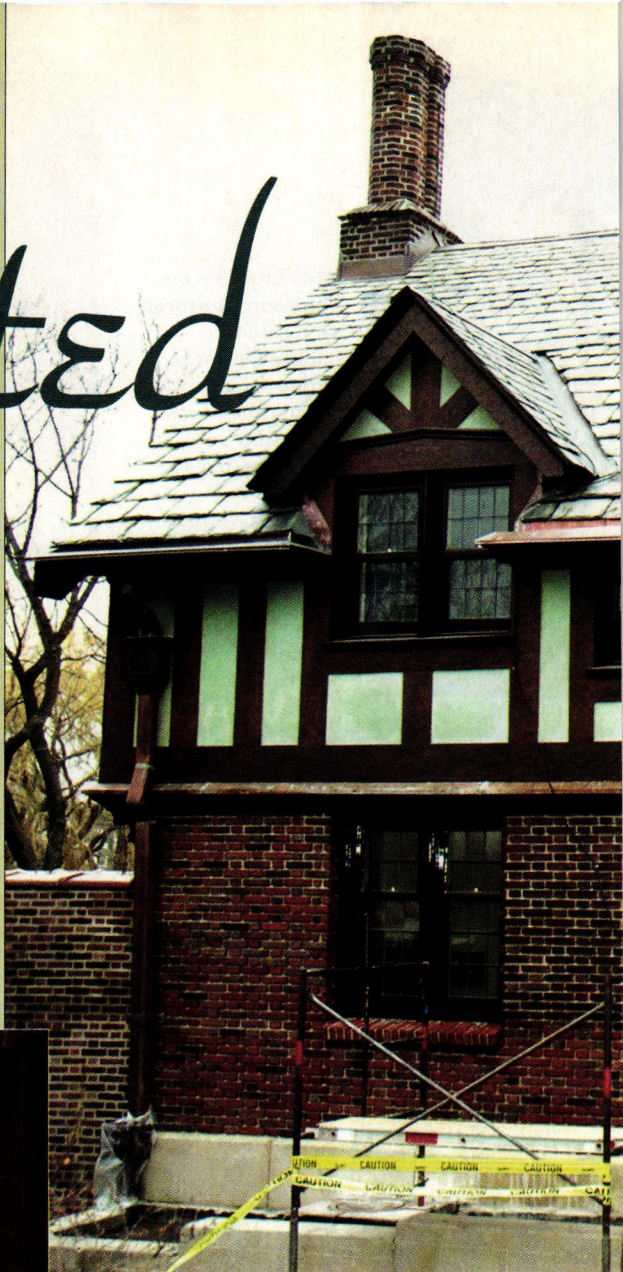
By JACOB ARNDT

**How to create exterior lime finishes in colors**

ALL COLOR PHOTOS BY NEAL VOGEL



Colored lime plaster became the material of choice for restoring the exterior at Mayslake. Besides being easy to apply working with trowels and a hawk, the lime produces a beautiful finish with a warm, copper-patina tone when mixed with copper carbonate and chrome oxide pigments. Also, unlike Portland cement, which tends to pull away from joints, lime plaster swells a bit, making a better seal against half-timbering.



Access to natural hydraulic lime, which is coming back on the commercial market, has made it much easier to repair historic plaster and reproduce period colors. Once again the radius, arch, and bull nose corner can be applied without resorting to bending wet drywall, using Portland-rich stucco, or working with gypsum-based plasters. Those nicely mottled colors so popular as faux finishes are even easier to achieve by troweling lime plaster with pigments.

Ease of handling is one of the advantages of lime plaster for making repairs as well as new three-coat plaster work.



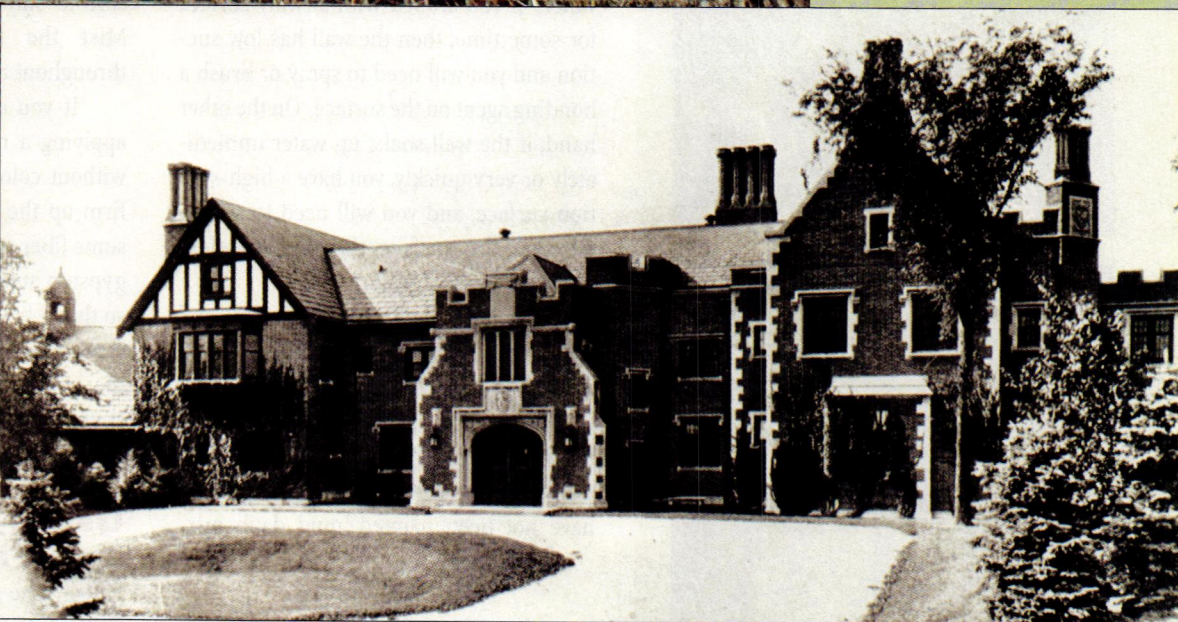
Left: The servants' wing at Mayslake, the 1919 mansion of coal magnate Francis Peabody, clearly contrasts the existing condition of the large gable (covered with decades of non-historic cream-colored paint) and the newly restored section at far left. Now returned to its original light-green tone, it's easy to see how the pigmented plaster infill was intended to play off the rich, dark colors of the half-timbering and slate roof.



Natural hydraulic lime takes hours instead of minutes to set up, leaving plenty of time to pay attention to fine details. Lime mixed with sand

in a ratio of about one part lime to two parts sand is much easier to apply than gypsum plasters, and is more compatible with historic materials because it is essentially identical in chemical makeup.

The same lime powder used to match historic mortar recipes can be used as plaster over existing interior walls and as stucco for exterior applications. Anyone with some practice patching plaster walls



can become fairly adept with lime and, as a bonus, open a whole new medium for the use of colors, contours, and historic textures.

## Making Plaster Repairs with Lime

Begin repairs by treating the wall surface so that it will successfully bond a new coat

Above: Mayslake, seen here ca.1922, was designed by Chicago architect Benjamin H. Marshall in the Tudorbethan style. The mansion and its surrounding grounds are now owned by the Forest Preserve District of DuPage County in Illinois, and open to the public.



of plaster. First make sure it is clean and free of any grease or dirt. Then test the wall to determine how thirsty it is—that is, how fast it sucks up water. Like any other masonry coating, the lime-and-sand mix needs to retain water long enough to perform its chemistry and cure properly. Think of the water in the plaster as a vehicle, carrying plaster into the wall as it absorbs the new material, and knitting the two surfaces together. If there is no suction into the existing wall there will be a weak bond. If there is too much suction, then the new plaster will not be able to use the water to crystallize and bind the sand aggregates together.

With lime-based plasters, it is very important to control the rate of suction. Soak a brush with water and moisten the wall generously to determine its rate of absorption. Notice how it soaks up the water. If you are left with a shiny surface for some time, then the wall has low suction and you will need to spray or brush a bonding agent on the surface. On the other hand, if the wall soaks up water immediately or very quickly, you have a high-suction surface, and you will need to simply dampen the surface thoroughly before applying the lime plaster.

Materials that have high suction, and are therefore able to receive plaster without a bonding agent, are old soft brick, structural terra cotta units, most poured concrete and concrete block units, rough stone walls, lime or gypsum plaster walls that have not been painted, mud daub mix-

tures, and all types wood or metal lath. On the other hand, any surface that carries water repellent additives, glossy paints, or a high polish will need a bonding agent. Apply the chosen bonding agent using a thick-nap roller. Most products are pink in color so you can make sure the coverage is relatively uniform.

## Prepare the Surface

First repair any cracks in the wall by excavating a deep and wide groove following any fissure lines. Take a sharp chisel or the blade of a trowel and open up the crack to, perhaps, 1/2" deep by 3/4" wide. Dampen the repair area, mix up a batch of sand and lime in a 2-to-1 ratio that's fairly thick like putty, then spread it into the fissure, taking care to leave it "fat" or protruding somewhat from the finish surface. An hour or so later, carefully slice away the excess taking care to stay flush with the wall surface. Mist the repaired area periodically throughout the day to prevent dry-out.

If you are just repairing cracks and applying a new lime skim coat (with or without color added), the next step is to firm up the cracked areas by embedding some fiber mesh obtained at a masonry or gypsum supply house. Cut the fiber mesh so that it bridges the crack at least 4," then embed the strip in a thin plaster coat over the crack. Next, prepare for the overall skim coat using finish lime and, if desired, powdered pigment.

## Using Finish Lime and Pigment

Finish lime can be applied as either the final coat over a new three-coat plaster wall, or over existing walls. It leaves a smooth, silky surface that is hard to beat for color and feel. On existing walls, expect to use bonding agent because any old work will probably have been painted. If you want to color the finish lime, choose dry pigments that mix with lime from a supplier that deals in raw materials for the fine arts. Look for pigments recommended for fresco, and you will be fairly certain the

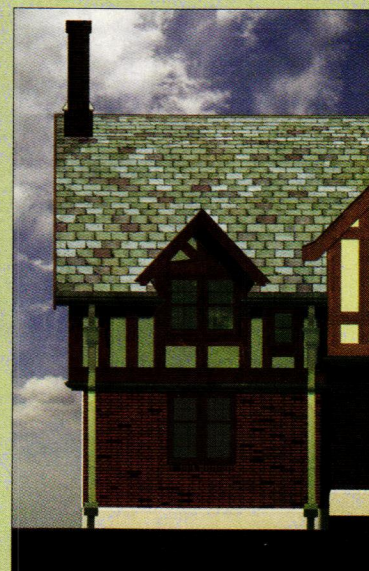
**Top:** The pigmented plaster at Mayslake was a traditional three-coat system, beginning with a base coat over metal lath. New stainless steel lath was installed in some water-damaged areas. **Middle:** After letting the base coat set for a few days, it was followed with a leveler coat between 7/8" and 1" thick to fill voids and low spots. **Bottom:** The finish coat is troweled on last. The pigments appear deeper when wet, but calm down to a lighter tone when cured a week or so later.

color will be lime-fast—that is, stable over time under the caustic conditions of lime.

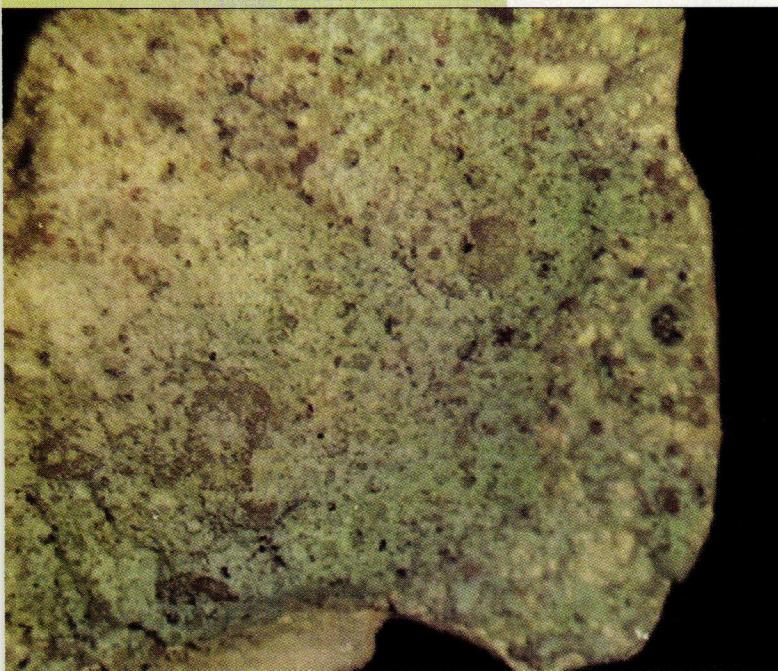
Add pigment to the finish lime in ratios of between 1/64th to 1/32nd volume of pigment to lime, depending on how rich you want the color. A 1/32nd volume of pigment brings rich, deep color. As the volume is reduced the resulting color will, of course, calm down toward the lighter tones. Remember, though, that the color will always be more intense while still wet on the wall, and it will take a couple of days to settle down to its permanent, lighter appearance. A quick way to tell what the final cured color will be is to note the thin splatter margins that dry out very quickly around a test batch. While these will come close to the final color, they will be slightly lighter because you will slow-cure the real



Above: Service as a monastery through much of the 20th century left Mayslake with many signs of limited maintenance, such as this severe deterioration from clogged downspouts noted in the conditions report by Restoric LLC. Left: The now-restored wall displays the plaster color produced with products from Kremer Pigments alongside the natural finish of the red oak half-timbering and paint-grained windows. Right: Digital mockups of different schemes predicted the dramatic return of the original colors.



Below: In some portions of the mansion, it was possible to see remnants of the original color under years of subsequent paint. No historic building specifications could be found, but laboratory analysis revealed that a copper patina color was added to the final coat of the three-coat plaster.



Above: Though they may have faded, samples of original plaster were removed from the building to use as references for testing possible pigment matches. Researching popular colors of the period was also important.

job by keeping it moist. Experiment on the wall with a number of test batches of pigmented lime before proceeding with the entire surface. Be sure to carefully record the quantities of pigment to lime in your tests, and mark each sample so it can be duplicated. When you have your color right, add water to the finish lime and pigment powder until you obtain a

thick cream batter, then allow it to soak for a day or two.

### Gauging Plaster and Finish Lime

The next step—mixing the finish lime with gauging plaster—will be made easi-

er if you set up a saw horse bench with a plywood tabletop. For a smooth, polished surface, finish lime is applied directly as a skim coat, often without adding any sand or aggregate. However, this final coat of lime needs to be mixed with a hardening agent called gauging plaster, which is simply a quick-setting gypsum plaster. Gauging plaster aids in hardening because, left on its own, pure lime will dry out before achieving its crystallized set.

To gauge your colored lime putty, place enough mix to fill a hawk onto the dampened plywood workbench and scoop a ring in the center of it, like a volcano. Then pour water into the crater and add the gauging plaster until you have about a 1/3 to 1/2 the volume of the lime putty on the board. More gauging accelerates the set time, so perhaps begin with the 1/3 volume until you become comfortable with its characteristics. Mix only enough to fill a hand-held hawk. Place the lime putty volcano on the plywood board and fill the ring with clean water, enough to moisten the dry volume of gauging plaster as you

The final surfaces have a mottled appearance that results from differences in the absorption of moisture and the action of the steel trowel (which affects color values as it brings water to the surface). The variation is natural and pleasing, especially on exteriors.

For a list of  
**SUPPLIERS,**  
see page 86.

sift it into the center of the water-filled ring. Mix the gauging plaster until it has a thick pancake batter consistency. You will have a white volcano of lime surrounding a grayish mass of gypsum gauging plaster in the middle. Now mix the lime cream into the center ring of gauging plaster.

After the materials are thoroughly combined for about a minute, move directly to the hand-held hawk and begin spreading the lime plaster mix onto the dampened wall surface with a small steel trowel. Once you have spread the entire hawkfull, begin to double back over the fins created by the wet troweling. (These will begin to disappear as the lime stiffens up.) Tighten up the plaster now by pressing down firmly on your second and third passes, noticing how the surface begins to polish. If the plaster becomes dry and the steel chatters across the surface, increase the angle of the trowel until you can skim it. For the third or fourth pass, use a mister or brush to broadcast some water over the new surface and lubricate your polish. However, do not over-work the surface; if you do, the action of the steel trowel will begin to pull the water in the plaster to the surface, and it will peel off the wall. When this happens, simply fill in the defect later with more plaster. As you become accustomed to the materials, you will quickly learn to avoid this problem. Take care to begin at a corner and work one wall at a time. This way you won't create dry intersections when you pause to mix more lime and gauging to fill your hawk.

## Techniques and Tips

Since it is now difficult to find a proper traditional plasterer in many areas, it's worth learning some basic finishing techniques so you can take advantage of all of the color and repair possibilities offered by plaster skim-coats.

Many times I have encountered a restoration job where drywall was used to repair damaged plasterwork—a shame

because the easier and less expensive remedy would have been to simply use lime on plaster. You don't need the experience of a plaster tradesman to repair cracks and fissures, then apply a skim coat over a whole wall. Lime is so forgiving, any mistakes are easily repaired with a new application.

Depending on how the pigmented lime plaster is applied and then finished, surfaces can be controlled for a wide variety of textures and colors. Using a wood trowel (usually made of redwood) can produce a soft, matt surface texture that gives the deepest colors. For a harder, smoother, and tighter texture that yields brighter colors in the satin-to-glossy range, polish the surface to the desired finish with a steel trowel, broadcasting water with a brush and wiping it smoother with each successive pass. Just a pass or two with the steel can achieve a satiny surface; you can take this finish even farther by wetting the surface with a hand-held spray bottle while polishing with the trowel skimmed at a sharp angle. Some old-time methods obtain a high sheen by including marble dust in the mix, imparting a polished marble effect.

With pigmented lime plaster, you can even create mottled variations in color values by varying the angle and pressure as you pass the steel trowel over the wall. As you experiment with textures and surfaces, work on an area of the house that can take many subsequent applications, like a basement wall. Think of this born-again traditional material as a new medium for decoration, as well as a time-honored basis of much proper historic restoration. 🏠

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*Special thanks to Neal Vogel at Restoric LLC, in Evanston, Illinois.*

## The Magic of Lime Mortar

Natural lime and pigments have a long history together. Think of the deep, pure color of old Southwest adobe stucco, 17th century Colonial home interiors, the beauty of Renaissance frescos or, more recently, that rich warm color associated with early 20th century bungalows. Lime mixed with sand and troweled onto interior and exterior surfaces is found in every culture throughout history. The ancient Roman architect Vitruvius devoted a whole chapter to it in his *Ten Books of Architecture*, describing its use with natural pigments, marble dust additives, or for fine floors and hygienic surfaces.

The only reason lime (calcium carbonate) went out of favor in the American building trades is that it takes more time to cure than gypsum or cement plasters. This characteristic, though, makes lime more user-friendly for the old-house restorer or non-tradesperson. The recent demand for historic restoration lime mortars has made the European product inexpensive enough now for regional suppliers to carry it as regular stock. (Previously, lime in its putty form was a specialty item and relatively expensive.)

Lime mortars and plasters are increasingly favored for historic masonry projects because their texture and coloring has a depth and richness that paints cannot achieve. Contractors also point out that lime is an environmentally "green" material and often more compatible with a building's original construction. For example, a recent project in Geneva, Illinois specified natural hydraulic lime for exterior stucco on an 1840s Greek Revival church. Previous cement-rich repairs had failed to match the historic look, as well as bind with the old soft-lime substrate. As American designers, contractors, and artists renew their interest in lime, they are taking cues from their counterparts in Europe and Japan where its use never really disappeared.



By JOHN LEEKE

# Getting the Hang of Hanging Doors

## How to install old or new doors in existing openings

ALL PHOTOS JOHN LEEKE

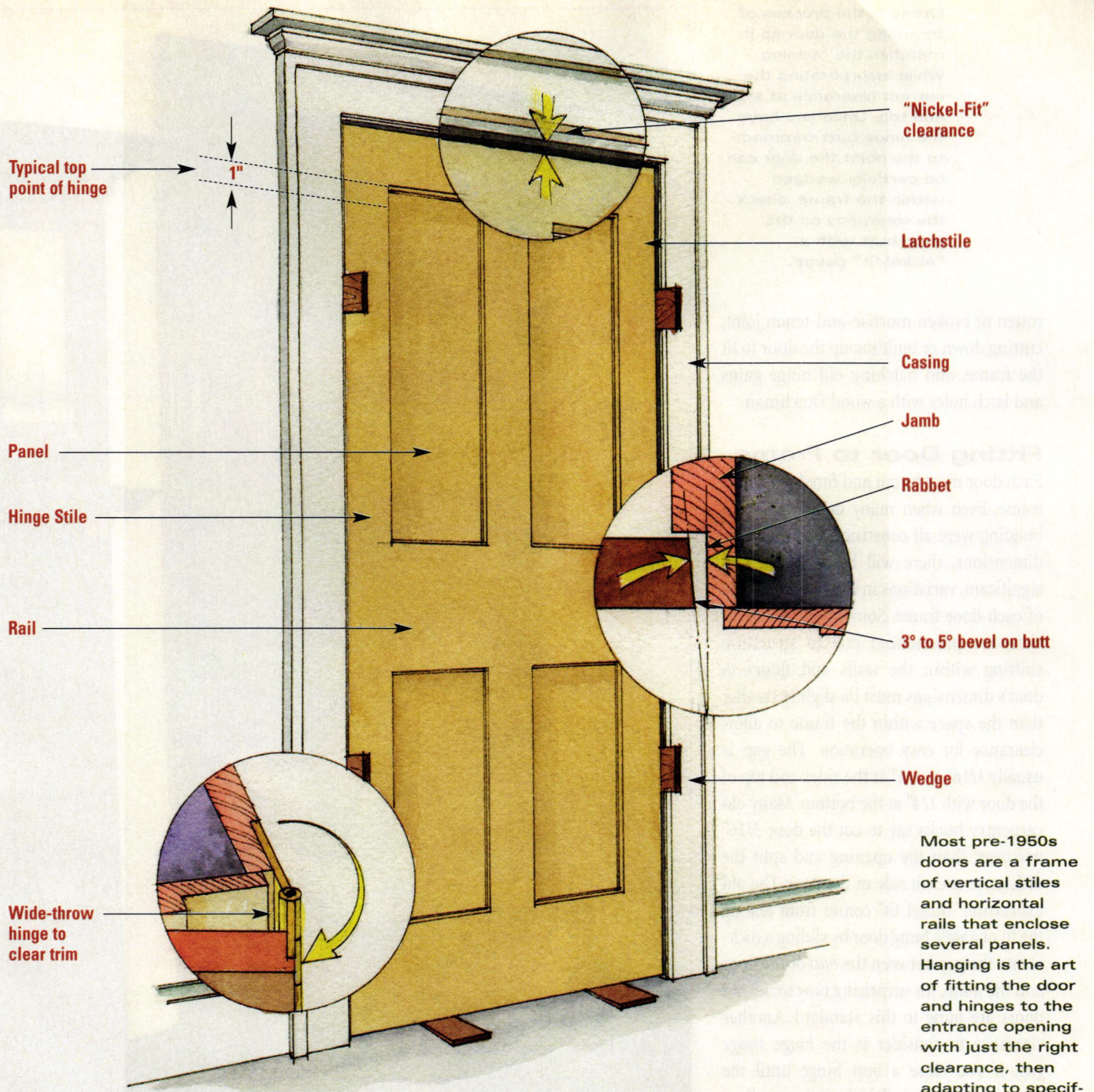


**H**ere at my old place, built in 1899, we had all the original doors except the two in the kitchen. They were removed in the 1960s by the previous owner and replaced with cheap, louvered bi-fold doors that did not fit the character of our fine, old woodwork. When I told this story to my neighbor, he said his two kitchen doors were replaced too—but his original doors were still stacked up in the rafters of his garage, whole and sound. We took a look at them, and since they matched mine exactly, he promptly gave them to me to hang in my house.

If you're not as lucky as I am don't worry. It's relatively easy to find suitable old doors in buildings slated for demolition (get permission first) or at architectural salvage yards. You can even have an exact reproduction made at a custom woodworking shop. Whatever the source, to make your "new" door swing in your old house, you'll have to install it on hinges so it fits neatly and works easily in the existing opening—a process called hanging that is part finish carpentry, and in an old house, part finessing. Here's the steps you'll need to know so your door will open and close like a breeze for decades to come.

### Getting Ready

Hanging a door requires carpentry skills, such as precise measurement and layout,



DRAWINGS BY ROB LEANNA

Left: Part of the art of hanging a door in an old house is dealing with parts that are no longer perfectly flat or true. An important first step is to assess the condition of the jamb by laying a framing square in the rabbets at top and bottom to see if the corners are still square.

trimming wood with saws and chisels, and setting wood screws. For best results, your saws and chisels must be sharp. Unless I have a half-dozen brand new doors to hang, I like to work with hand tools rather than power saws and routers because it's easier to adapt to the conditions at each door. Also, if I slip up with a hand tool the damage is likely to be far less than with a power tool.

To develop your basic door hanging "chops," begin with a couple of utility doors out back before you try hanging that fancy front parlor door. The following method

covers hanging a typical residential passage door with butt hinges. I've included many fitting and trimming steps to account for the odd shapes and variable conditions common in old houses and old doors. If you're lucky enough to have doors and frames that are square and true, you may be able to skip some steps, but it's not likely.

Preparing a door for hanging can include identifying and restoring original mouldings, removing heavy paint buildup (especially from the door butts and frame rabbets), repairing split panels, repairing a

Most pre-1950s doors are a frame of vertical stiles and horizontal rails that enclose several panels. Hanging is the art of fitting the door and hinges to the entrance opening with just the right clearance, then adapting to specific situations, such as adding a bevel on the latch butt (for thick doors) or wide-throw hinges (for deep mouldings).

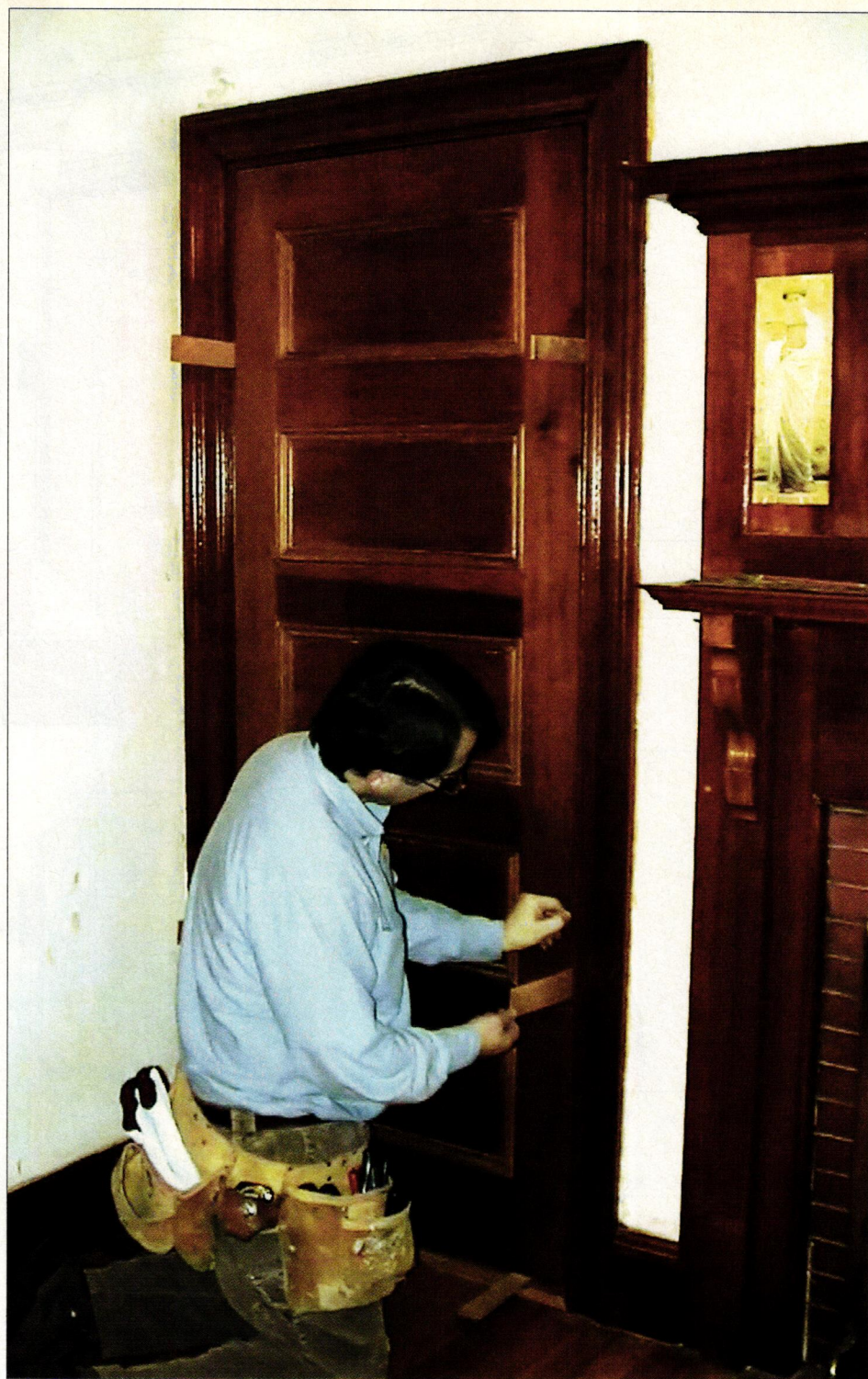
Fitting is the process of trimming the door so it matches the opening while incorporating the correct clearance at sides and top. Once you have the hinge butt trimmed to the point the door can be partially wedged within the frame, check the clearance on the latch butt with a "nickel-fit" gauge.

rotten or broken mortise-and-tenon joint, cutting down or building up the door to fit the frame, and patching old hinge gains and latch holes with a wood Dutchman.

### Fitting Door to Frame

Each door must be cut and fitted to its own frame. Even when many doors in an old building were all constructed to the same dimensions, there will be slight, though significant, variations in the size and shape of each door frame. Sometimes the variations are pronounced due to structural shifting within the walls and floors. A door's dimensions must be slightly smaller than the space within the frame to allow clearance for easy operation. The gap is usually 1/16" to 1/8" at the sides and top of the door with 1/4" at the bottom. Many old carpentry books say to cut the door 3/16" narrower than the opening and split the difference at each side of the door. The old expression "nickel fit" comes from testing the fit of a well-hung door by sliding a nickel into the gap between the *butt* of the door and the *jamb*. It's surprising how many old doors are hung to this standard. Another clearance to consider is the *hinge swage gap*. If you close a butt hinge until the leaves are just parallel, there is usually a gap designed to allow for paint buildup on the hinge over its service life. Usually I'll use the swage gap as my standard gap in hanging a door and make a "nickel gauge" by cutting a few thin slips of hardwood to match the swage gap of the hinges.

It's possible to hang a door by yourself, but it's much easier to work with an assistant who can help hold and move the door. Begin by setting up a work space near the doorway on the inside of the door (where you see hinge knuckles), including two sawhorses to support the door. If your door is flat and true, and the doorway is fairly

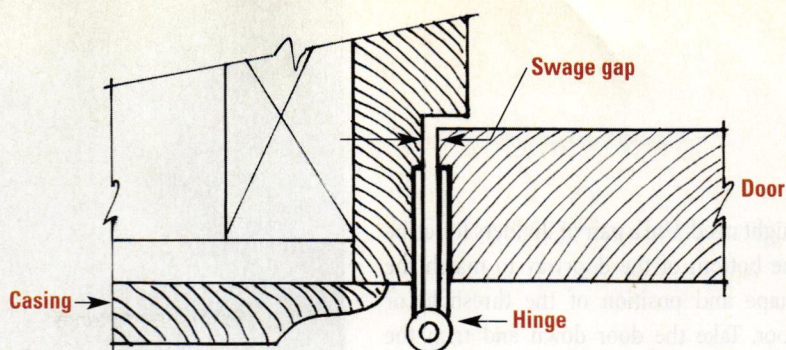


square and straightforward, you may be able to lay out the overall size and shape of the door according to your measurements, then cut it to fit all at once. However, if your door is warped, or you have bowed jambs and an angled header or threshold, follow these steps in order, trimming each side, top, and bottom, to fit.

**STEP #1:** Familiarize yourself with the overall shape and size of the door frame

and door. Looking through one eye, sight down the stiles of the door to see if it is bowed, cupped, or twisted. Then stand back and sight diagonally through the door frame to see if the inner and outer vertical edges of the jambs are parallel or twisted. Next, lay a 5' or 6' straightedge in the jamb rabbets to see if they are straight or bowed. Set a carpenter's framing square at the upper joints of the side jamb and header, and down at the threshold to see if

Right: The swage gap is an important dimension to note when hanging a door, and can be a good standard for the clearance at sides and top. This subtle gap is built into the particular hinges by the manufacturer, and allows the door to close without binding after years of paint accumulation. Below: When you have the door properly fitted and wedged in the opening, mark the top of each hinge with a knife by lightly scoring a line that runs across door and gap to the rabbet edge at exactly the same level. Bottom: Check the hinge rabbet for true with a straightedge.



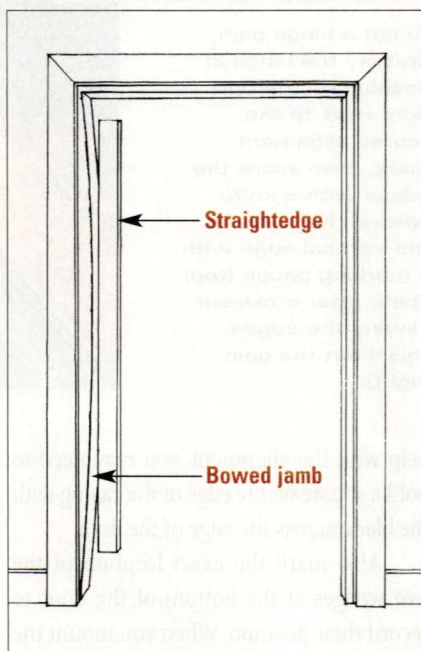
they are square or not.

Measure the space for the door within the rabbets, noting the actual width and height to the nearest 1/16." Also note the size of the door needed to fill the opening. I like to have a door that is at least 1/4" wider and taller than the opening because a door that seems exactly the right size usually still has to be trimmed, and by the time I've trimmed it, I've lost that "nickel fit" in a wider gap.

**STEP #2:** If the door is significantly oversize, rough-cut it down to dimensions 1/4" wider and taller than needed. This will make the fittings to come much easier, especially if the door casings stand out quite a bit beyond the edges of the jamb.

**STEP #3:** Lay out and trim the hinge butt (the side of the door that will carry

the hinges), making it straight or bowed to match its jamb rabbet. To lay out, set the 6' straight edge in the jamb's rabbet and note if it is truly straight or bowed. Then lay the straightedge on the face of the door along the butt and mark a pencil line on the face to match the bow of the rabbet. Trim to the line, keeping the butt square with the face of the door (see the Trimming Butts sidebar).



**STEP #4:** Lay out and begin trimming the latch butt along the opposite side, so the door will just barely fit into the doorway. Working from the inside, lean the door up into its place, setting the bottom within the rabbets. (Don't worry if the top of the door angles out of the rabbets because it is too tall.) Inspect along the hinge butt, mark any places where trimming is needed to make the butt parallel with the rabbet, and trim to the marks. Then, put the door back in the frame and set it up against the hinge rabbet, spacing

it out from the rabbet with a couple of nickel gauges.

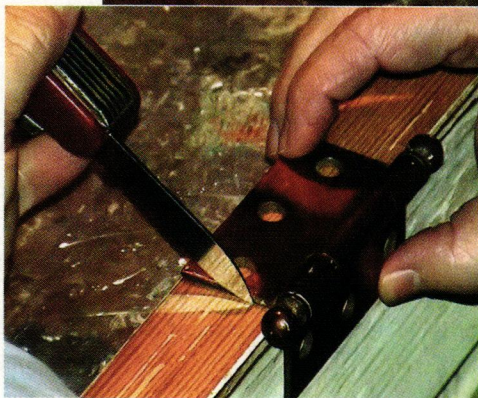
**STEP #5:** With the door in the frame, and nickel gauges in place along the hinge edge, check the fit of the latch edge, testing the gap with a nickel gauge. Mark the face along the hinge edge to match and run parallel with the rabbet; then trim the edge to make a nice even gap.

**STEP #6:** Lean the door up in the frame, setting its horizontal position with nickel gauges and wedging it in place with some thin wood shingles between the butts and rabbets. On the outside of the door, scribe a mark on the face along the top of the door, guiding the scribe along the header rabbet. Take the door down and lay out a line that is the thickness of the nickel gauge below the scribe mark. Trim the top butt of the door to the layout line.

**STEP #7:** Lean the door up in the frame again. (This time it should fit entirely within the rabbets.) Check the vertical position of the door at the top butt. There should be just enough space for a nickel gauge all along the top. If there is too much space, raise the door a bit with wedges at the bottom butt. Set the door's horizontal position with the nickel gauges and wedges. Then, determine how much of a gap you want at the bottom of the door. The common standard is 1/4," but you may need more distance if the door needs to clear a rug or rising slope in the floor. (For example, some forced hot air heating systems require a gap of 1" to 2" for return air to reach a return duct in a hallway.) If the door leads to an unheated space or the outdoors, consider whether weather-stripping will be used and what sort of gap it

might need. Use a pair of dividers to scribe the bottom of the doorway to match the shape and position of the threshold or floor. Take the door down and trim the bottom edge to the scribed line. Now the door's edges have been fit to the door frame all around.

**STEP #8:** There is one more fit to check. Lean the door into the frame to see how the outside face of the door meets the shoulder of the rabbet. If the frame or door is bowed, cupped, or twisted, the outer margin of the door's face may not meet the shoulder all along the hinge butt or elsewhere around the door. Along the hinge butt the fit should be plus or minus 1/16." If not, you may need to trim the rabbet shoulder to match the shape of the door. At the latch rabbet and header a looser fit of plus or minus 1/8" may be close enough. Some people resort to planing down the face of the door a little, but this often looks poor after the door is painted or finished.



To cut a hinge gain, first lay the hinge in position on the butt right next to the scored alignment mark, then score the edges with a knife (above). Next, mark the vertical edge with a marking gauge (top). Then, after cross-cut sawing the edges, chisel out the gain (right).



## Lay Out Hinges

Unless there is a reason to do otherwise (such as clearing plinth blocks or baseboards), match the number of hinges and the vertical spacing to the other doors in the room or house. Typically, in a panel door the top of the upper hinge is 1" lower than the top of the top panel, and the bottom of the lower hinge is an inch higher than the top of the bottom panel. If there is a middle hinge it is half-way between the upper and lower hinges. If you are hanging several doors, save some time by using a storey pole marked with locations to lay out the hinges.

Set the door in its final position and wedge it into the rabbets, checking the fit all around with a nickel gauge. Mark the top of each hinge location by lightly scoring both the edge of the door and the edge of the rabbet with a sharp knife. The two score marks must be exactly aligned across the gap. To

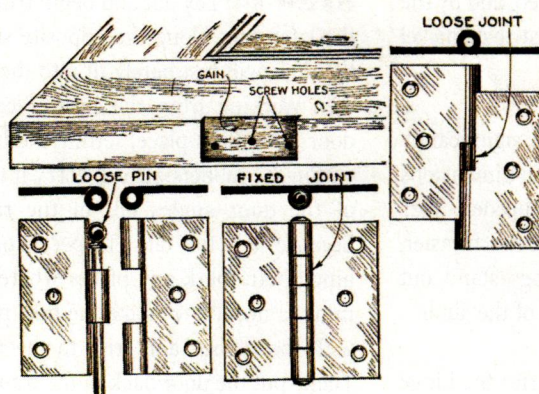
help with the alignment, you may need to hold a square on the edge of the casing with the blade across the edge of the door.

Also mark the exact location of the two wedges at the bottom of the door to record their position. When you mount the door later on, you will want to return it to

exactly this position, and marking these wedges now is an easy way to do it.

## Cutting Hinge Gains

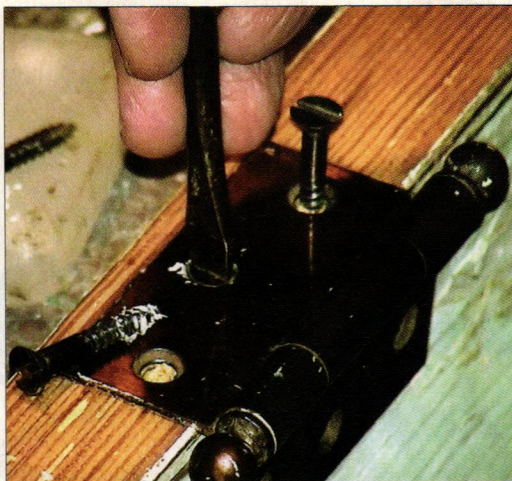
The hinges must be set accurately and tightly into the *gains* (shallow depressions in the door butt). This tight fit is critical because



Many traditional carpentry manuals explain the nuances of door hanging, such as accounting for different hinge designs, and can be valuable references today.



To set a hinge, first mark the position of the screw pilot holes (above) slightly off-center so they pull in the leaf, then carefully drive in the screws (right) so the hinge is firmly supported by the gain.



the entire door is supported largely by the very narrow shoulders of the gain. The axis of the hinge pins needs to be in alignment. If cockeyed, the hinges will “work” or move slightly each time the door is opened, eventually loosening or wearing out prematurely. You achieve this alignment with accurate layout and careful cutting of the gains.

Lay the hinge in position on the edge of door, setting it next to the alignment mark. Mark the location of top and bottom edges with a sharp, thin-bladed knife, then mark the top and bottom of the edges of the gain with a try-square. Then mark the edge of the vertical shoulder with a marking gauge. Saw the top and bottom edges of the gains with a fine-toothed cross-cut hand saw, such as a

dovetail saw. Trim away the wood within the gain using a sharp chisel and mallet.

### Mount Hinges

Seat the hinge’s leaf flat into the gain, snugly up against the gain’s long shoulder. With a pencil, mark the hinge holes by drawing a little circle around the hole. Remove the hinge and mark the center of your screw pilot holes just a tiny bit toward the hinge shoulder, which will help the screws draw the hinge tightly against the shoulder. Select a twist bit that matches the diameter of the screws and drill the pilot holes. Rub a little paraffin or soap onto the threads of the screws and screw the hinge leaf into the gain of the door. If you are working with loose pin

or loose joint hinges, lay out and mount the separate leaves into the door frame rabbets in the same way. Tighten the door screws right up, but leave the frame screws a half-turn loose so they can be shifted a bit when the door is hung.

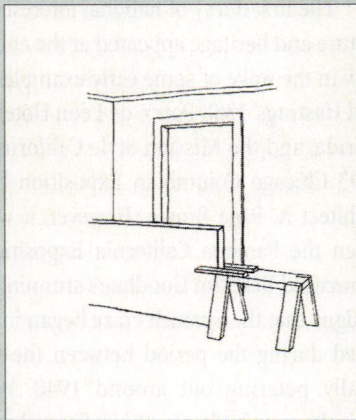
### Hang the Door and Test

Have your hinge-pins handy. Set the bottom wedges in place on the floor or threshold as you marked them when laying out the hinge locations. Set the door on the wedges and lean it into the rabbets. The knuckles should mesh right up, but probably won’t. Set the hinge pins down in the top knuckle anyway. If the knuckles are meshing, try tapping the pin down lightly with a hammer. Tap the jamb leaves very lightly with a hammer, shifting them slightly up and down, back and forth, until the knuckles mesh and pins can be tapped down. Once the knuckles are aligned and pins are in place, swing the door open and tighten up those jamb screws.

Check for jams around all the butts. Check if the bottom butt clears the floor. Make any needed trims to the door butts and jamb rabbet so the door swings freely and closes neatly. Check how the outer edge of the door meets the latch jamb. The latch butt may need to have a slight bevel (3 to 5 degrees) for this edge to clear the jamb. Lift the pins a little and apply a couple drops of oil, then reseal the pins. Your door is now hung and ready for mounting the latch or lockset and striker.

### Trimming Butts

Trimming a door too much can weaken the mortise-and-tenon joints that hold the door together, and it can make the outer stiles and rails look too narrow. A good rule of thumb for ordinary residential passage doors is to keep the vertical stiles and header rail at least 4" wide and the bottom rail 7" to 8" wide, but use your judgment in comparison with nearby doors. When you trim, reduce the butt of both stiles by roughly equal amounts to get the door width you need. Lay the door on its side butt and hold it vertically with a simply made “door jack” (see sketch). Place the end of the door up against a cleat screwed to the floor or against a box set next to a wall to hold the door in place and keep it from “walking” away from you as you work on it. Trim the butts of the door up to about 1/8" with a sharp hand plane. A hand-held power planer can increase your production if you are hanging several doors. At the top and bottom of the door, first bevel off the edges down to your mark on the face of the door. Then trim with the power or hand plane, starting each stroke at the side butt. This technique helps prevent splinters and tear-outs, of the end-grain that can run past the mark into the face of the door. If you still get tear-outs cut to the line with handsaws. I use a cross-cut saw to cut through the stiles and then switch to a rip saw along the top rail. Once all butt trimming is complete I use a hand plane or a sanding block to slightly bevel or round off each edge.



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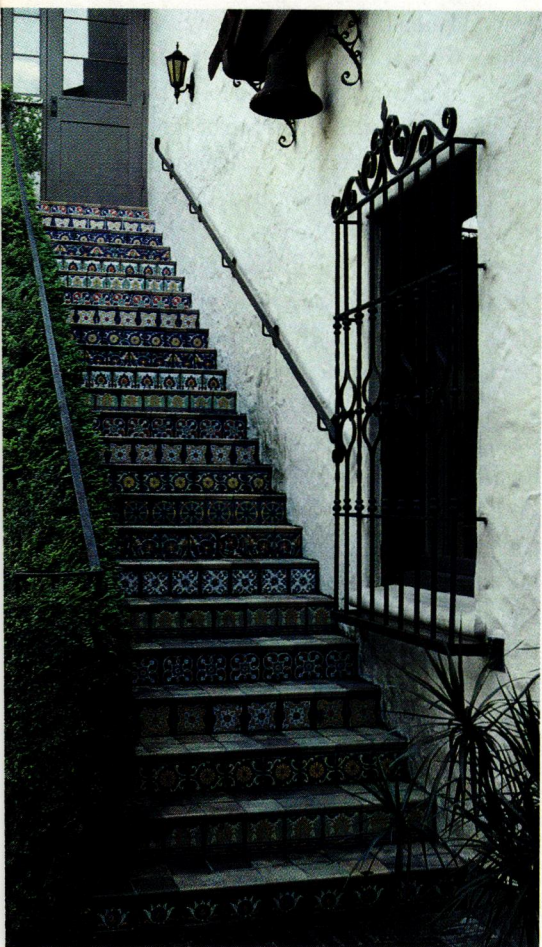
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# American Houses, *Spanish Styles*

By JAMES C. MASSEY AND SHIRLEY MAXWELL

While English buildings were the font of the Colonial Revival, Iberian-influenced houses seeded parallel styles in the West and Southwest



Two of the most typical decorative elements are elaborate wrought-iron window grilles and the generous use of colorful tiles, shown here on the 1928 McNay Art Institute in San Antonio.

American houses have generally reflected a strong bias toward English-inspired styles—Queen Anne, Colonial Revival, or Arts & Crafts, for instance. During the late 19th- and early-20th centuries, however, builders in parts of the country with a Spanish heritage began to follow quite a different vision—or, to be more precise, several different visions. Influenced by the Arts & Crafts movement, with its emphasis on simplicity, vernacular building practices, and regional history, architects in Florida, the southwestern states, and California began to produce distinctive designs based on examples from each region's particular Spanish past.

The first flurry of national interest in Spanish architecture and heritage appeared at the end of the 19th century in the wake of some early examples, such as Carrere and Hastings' 1888 Ponce de Leon Hotel in St. Augustine, Florida, and the Mission Style California Building at the 1893 Chicago Columbian Exposition by San Francisco architect A. Page Brown. However, it was only in 1915, when the Panama California Exposition in San Diego showcased Bertram Goodhue's stunning Spanish Revival designs that the Spanish craze began in earnest. It intensified during the period between the two World Wars, finally petering out around 1940. While the earlier revivals were built mostly in Spanish-settled areas, the later ones (though they often continued to have regional



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A classic example of Spanish Colonial Revival is the Heberton House in Santa Barbara, California (left), designed by George Washington Smith in 1916. The play of a few, relatively small windows and French doors irregularly placed against the plain white stucco mass of the walls is very sophisticated. The popularity of Spanish designs started with the Mission Revival, although the style is far removed from the old Spanish missions of the Southwest. The 1909 Gerson House (below) in Oklahoma City, with its arcaded porch, stuccoed walls, barrel-tile roof, and curved dormers, is a good early example.





PHOTO BY JULIUS SHULMAN  
FROM "MALIBU: A CENTURY OF  
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California's famed Malibu tiles are prominently used in the 1930 Adamson House in Malibu, designed by the well-known firm of Morgan, Walls, and Clements. Built for Rhoda Ridge Adamson, daughter of the proprietor of Malibu Tiles, the house is a showcase of her family's products. It exemplifies California's finest Arts & Crafts tilework.



This refined example of the Mission Revival is in Lexington, Virginia. It is notable for the "shaped," or curved, gables over the porch and dormer.

flavor) popped up all over the country. Furthermore, while early revivals were rather free adaptations of the originals, later revivals of, say, the 1920s were likely to be truer to the historical styles, at least in architect-designed buildings.

These regional differences, as well as changing architectural tastes over 50 years, left the landscape with a number of very different "Spanish" styles. These include the Mission (or Mission Revival), Spanish Colonial Revival, Pueblo Revival, Territorial, and Monterey styles. To that list we might add the Mediterranean Style, which is a blend of rustic Italian and Spanish Renaissance styles. In fact, all the Spanish revival styles are sometimes lumped under the Mediterranean label. Taking them more or less in chronological order, here's a rundown of the most salient characteristics of the styles.



Part of a group of picturesque Spanish Colonial Revival houses of the 1920s in Coronado, California, this house (above) displays the rambling, asymmetrical massing and prominent chimneys of its style, all unified by white stucco walls and a red barrel-tiled roof. The intricate Spanish Renaissance ornament known as *Churrigueresque* (below) is found in the best Spanish Revival houses in window and door details, as in this Coconut Grove, Florida, example.

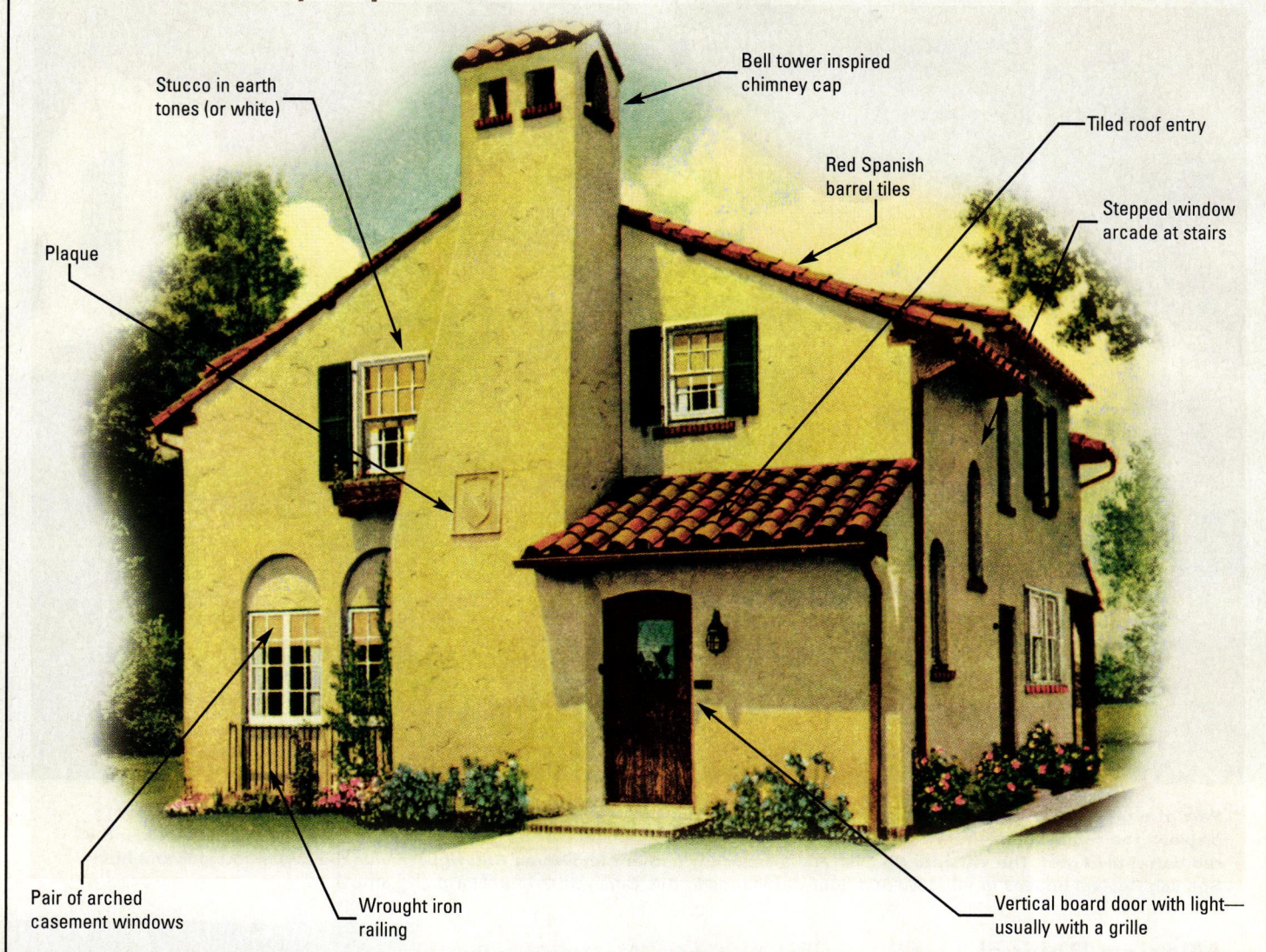
## Mission Revival

The first widespread use of Spanish motifs was developed from the white-stuccoed churches that dotted the California landscape during the Spanish settlement period of the 17th and 18th centuries. The Spanish missions provided the general inspiration for these picturesque structures with smooth, flat wall surfaces, shadowy arcaded promenades, and curvaceous gables. Their most conspicuous features were most often their shapely, scalloped parapets with heavily molded edges, which might adorn not just the main roof but one or more dormer and porches as well. They had low-pitched barrel-tile roofs, generally with widely overhanging eaves. Ornamentation was typically of terra cotta and was often vaguely Moorish in design. Quatrefoil windows and cartouches appeared regularly. Windows and doors in

myriad arch shapes, from Moorish to flattened semicircles, were also often edged with heavy mouldings of stone, brick, or terra cotta. Bell towers, frequently in pairs, were common. Domes were less frequent. All these details fit nicely within the Arts & Crafts movement's tendency to stress indigenous architectural forms and at the same time presaged the eclectic European architectural revivals that would prevail in the 1920s and '30s. Irving Gill, the California architect who would become famous for his cubic Modern buildings, experimented first with the Mission Style's simple lines. After World War I, architects and builders abandoned Mission Style buildings in favor of more academic European architectural revivals—though not before a lot of lovable little Mission bungalows and cottages with pseudo-stucco walls had left their mark on suburban developments all over America.



## The Builder Style Spanish House



## Spanish Colonial Revival

Architect Bertram Goodhue began the trend toward buildings that were more formal and historically accurate representations of the Spanish Renaissance. George Washington Smith, Montecito, California, architect and author of an early, groundbreaking book on Spanish architecture in the American West, is considered the most talented practitioner of the style in Southern California.

Spanish Colonial was the most decorative of the Spanish styles, and its ornament covered a wide range of source material, from Moorish to Renaissance and Byzantine. With hipped or gabled red-tile roofs, it often featured twisted, spiral columns beside door and window open-



This 1920s Santa Fe, New Mexico, cottage draws its inspiration from old Indian pueblo forms. The Pueblo Revival style is still widely used in the area.



The umbrella term Mediterranean Style can describe a house that blends Italian and Spanish influences, such as this 1920s house in the Ludlow Park area of Yonkers, New York. Most prevalent in the Southwest and Florida, such houses are found throughout the U.S.



The Territorial Style takes its name from New Mexico's time as a U.S. territory. It combines the Pueblo style with Anglo features, particularly brick cornices, as seen in this Albuquerque house.

ings, with heavy, carved doors and decorative tile trim. The intricate ornamental forms of Old World Spanish buildings, called *Churrigueresque* ornament, were a hallmark of high-style buildings. In Coral Gables, Florida, architects Kiehnel and Elliott designed a gorgeous winter residence, *El Jardin* (1917), for a president of Pittsburgh Steel using such ornament. However, the Spanish Colonial was not all glitz and glamour, for it extended—in simpler forms—to ordinary suburban buildings as well in every part of the nation.

## Pueblo Revival

The Pueblo Revival is a 20th-century adaptation of a building type developed in the late-18th and early-19th centuries in New Mexico's Rio Grande Valley. It was, and



This small 1920s cottage in Claremont, California, derives its Spanish appeal from a few simple features such as the arch entryway and warm tan stucco walls.

often opened off an interior patio, taking the place of interior corridors to provide access to the various rooms. Front doors might be heavily paneled or constructed of vertical boards. Windows are generally small and few, and are more often casements rather than double-hung sash.

Pueblo Revival is now the officially required building style for new structures in the historic area of Santa Fe, and is routinely used in new construction outside the historic area as well—which has resulted in at least one gigantic “adobe”-canopied gas station.

Interior features include plaster walls (again resembling smooth stucco) and corner fireplaces of adobe-like material. Brick



The Monterrey Style's primary feature is a second-floor porch across the front of the house, recalling an early tradition in Monterrey, California. This house in Pasadena also features an unusual, unadorned pointed-arch doorway.

still is, extremely popular in Spanish-settled areas of the Southwest, particularly New Mexico and Arizona.

The Pueblo Revival employs thick walls made of real or fake adobe, with soft, slightly rounded wall edges and a smooth stucco finish mimicking the original mud finish. (Real adobe is air-dried mud bricks covered with more dried mud; adobe-looking substitutes might be concrete blocks or even wood-framed structures covered with smooth, colored stucco.) The key words in the Pueblo Revival vocabulary are “small” and “simple,” and these earthy houses are

low and ground-hugging, almost always a single storey high. When there is more than one storey, however, the higher ones are usually designed in a setback to look like the originals.

Heavy wood *vigas* (roof beams) that may be real or fake are embedded in the walls and project through the exterior surfaces. The roofs are flat, hidden behind parapets. In the authentic pueblo dwellings still to be seen in Native American villages of the Southwest, *canales* (hollow logs) carried the infrequent rain water away from the flat, earthen roofs. *Portales* (porches)

terraces and patios are common outside amenities. Prominent architects who worked in the Pueblo Revival Style include John Gaw Meem, perhaps the best known of the lot; and Mary Jane Coulter, the architect for the Santa Fe Railroad and the railroad's affiliated Fred Harvey restaurants. In fact, the popularity of the Pueblo Revival style—and New Mexico's economy—received a big boost after World War I when the railroad instituted a highly successful tourism program that brought thousands of souvenir-buying eastern visitors to the Indian markets on breaks in their transcontinental trip.



A traditional Spanish house in Albuquerque sports an unusual Pueblo-style bay window, replete with *vigas*—projecting round beams used in traditional Pueblo work. Although the bay fits with the façade, it is different enough to suggest it may be a later addition. *Vigas* remain a common feature in New Mexico buildings.

## Territorial and Monterey Revival

New Mexico builders of the 19th century often chose houses in the Territorial Style. The name, of course, refers to the days when New Mexico was a U. S. territory. Architecturally, the Territorial Style is a slightly easternized version of the Pueblo. This rectilinear building type features adobe walls, double-hung window sash, and flat or low-gable roofs edged with a brick frieze.

In California, the Monterey Style also blended old Spanish building characteristics with those of eastern houses of the same period. The Monterey Revival, a minor 20th-century version of an earlier style, featured projecting balconies on the front of the second floor.

Some cities took their Spanish architectural heritage so much to heart that they regulated new building to ensure that Spanish traditions would prevail. For example, after an earthquake destroyed downtown Santa Barbara, California in 1925, the city set up a planning commission and architectural review board for that purpose; even today new buildings are Spanish in design. Santa Fe, New Mexico, adopted a similar approach, requiring new buildings in its historic area to be in Pueblo Style.

A major aspect of the Spanish styles, like all the Romantic Revival styles, was the imaginative use of the landscape to extend and enhance the buildings. In the 1920s and 1930s an army of talented landscape architects such as Olmsted and Olmsted, Lloyd Wright, and Florence Yoch created near-magical settings for the homes of the wealthy in every style.

From its beginnings in Florida, California, and the Southwest, the Spanish

craze swept across the nation like a tumbleweed, propelled by the efforts of stellar architects, middle-class suburban merchant-builders, and even catalog-house companies like Sears, Roebuck and Montgomery Ward. Though it faded away in most parts of the country with the onslaught of the postwar ranch house and the split-level, to this day it holds its own in the places where it made the most sense to begin with: the Hispanic areas where it was born. 🏡

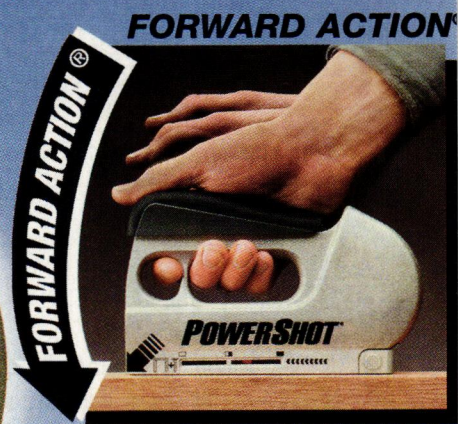


Most Spanish-style houses readily evoke a romantic impression of another time and place, which is really more important than the formality or correctness of its design, as in this fine Richmond, Virginia house on Monument Avenue.

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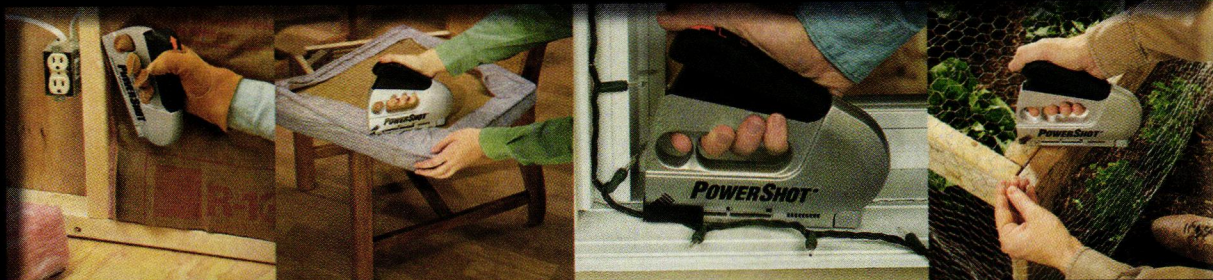


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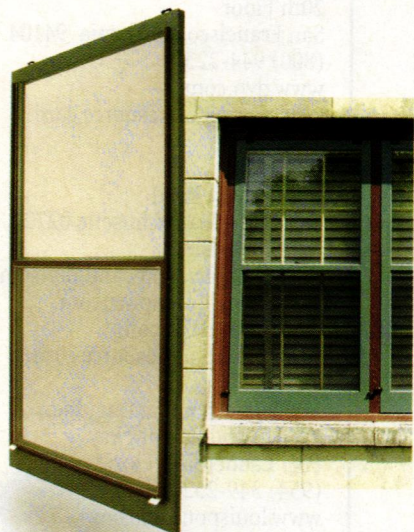
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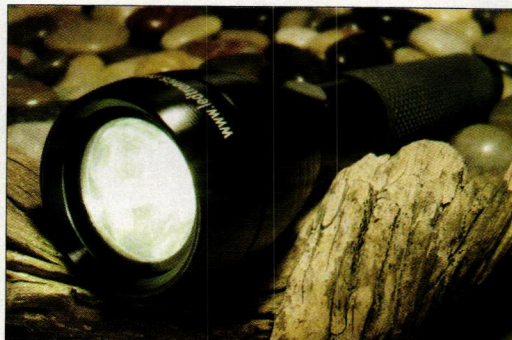
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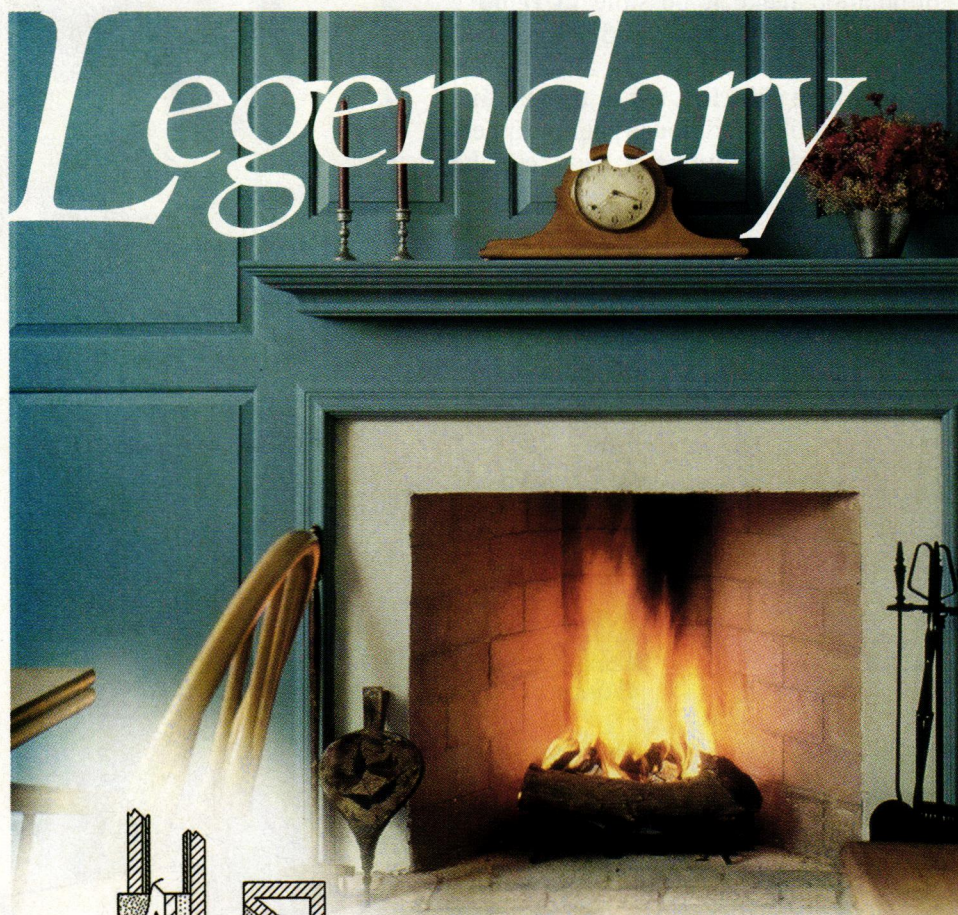
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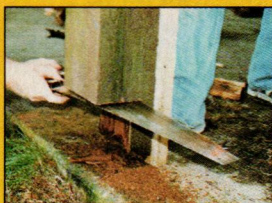
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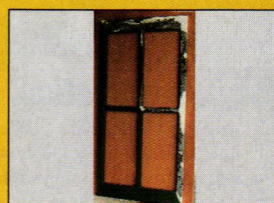
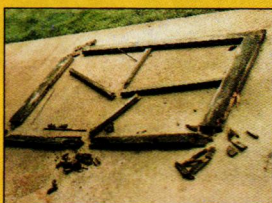
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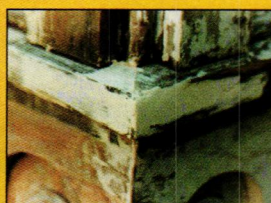
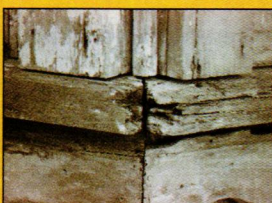
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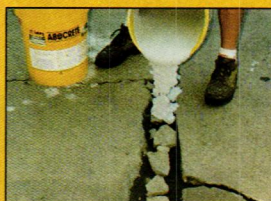
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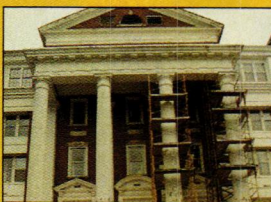
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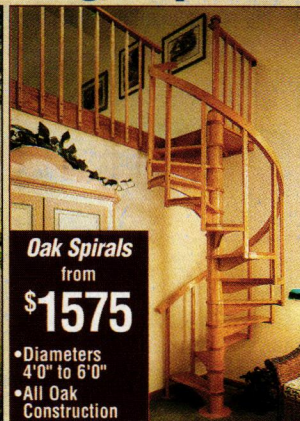
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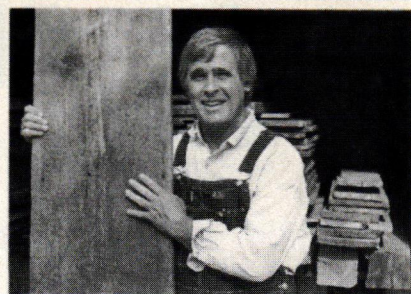
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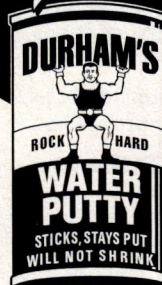
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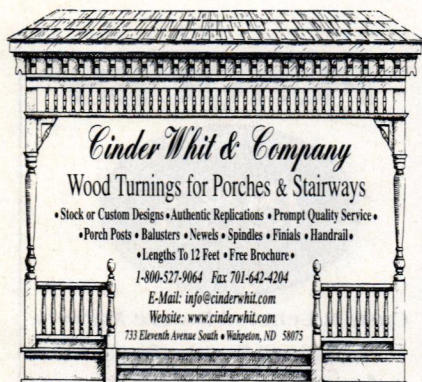
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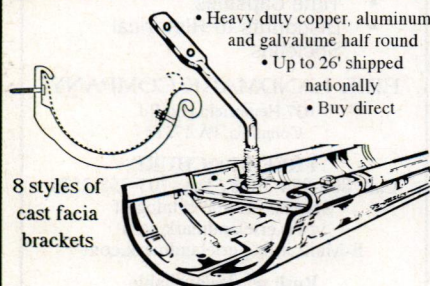
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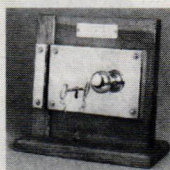


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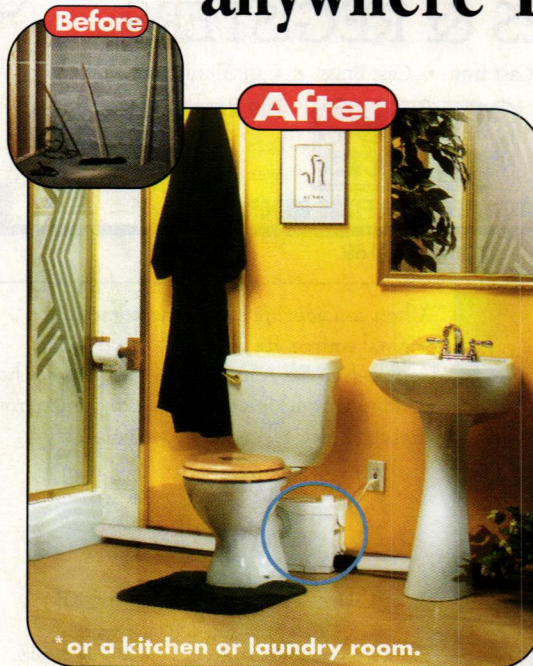
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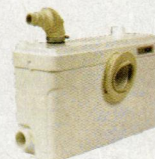
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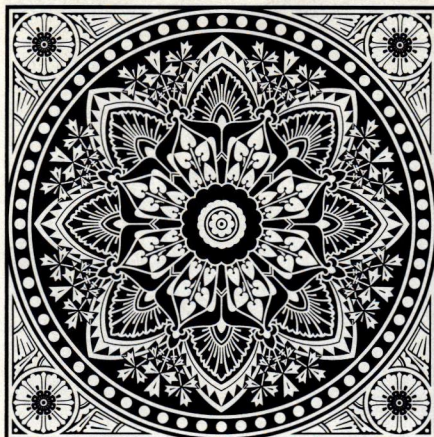
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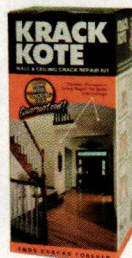
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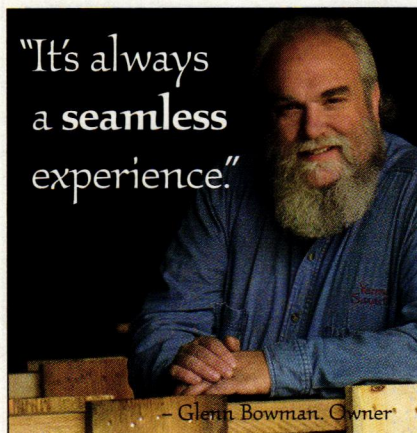
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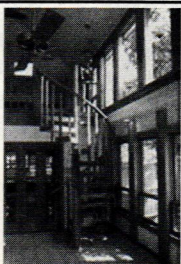


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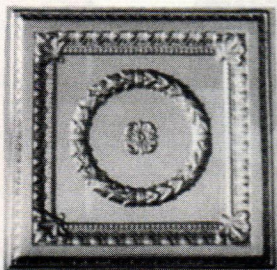
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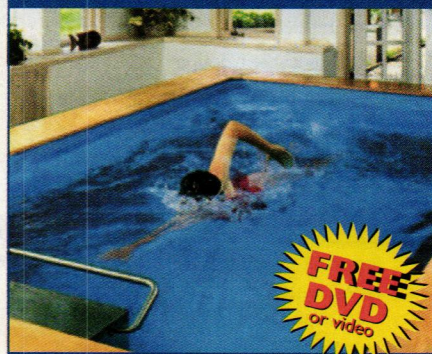
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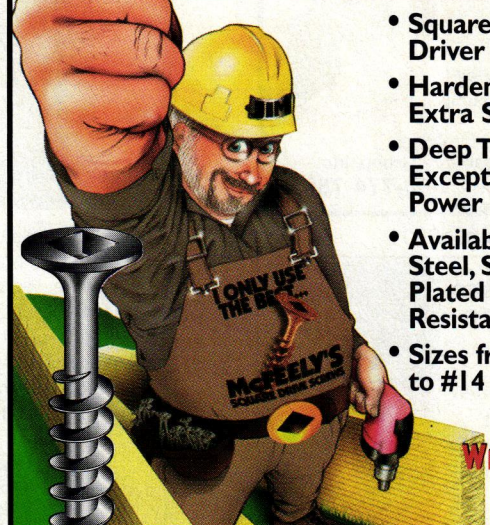

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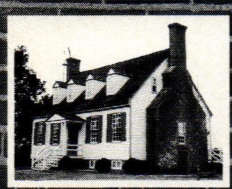


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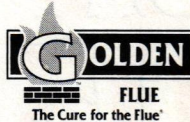
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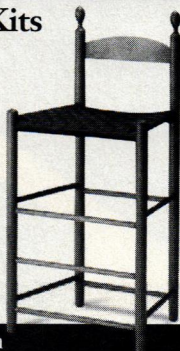
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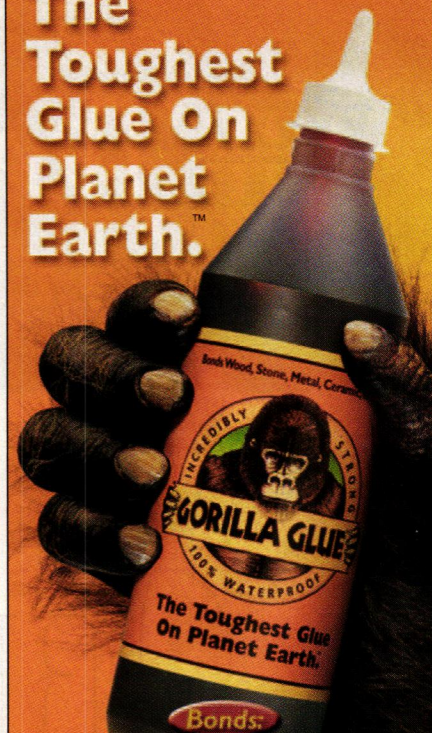
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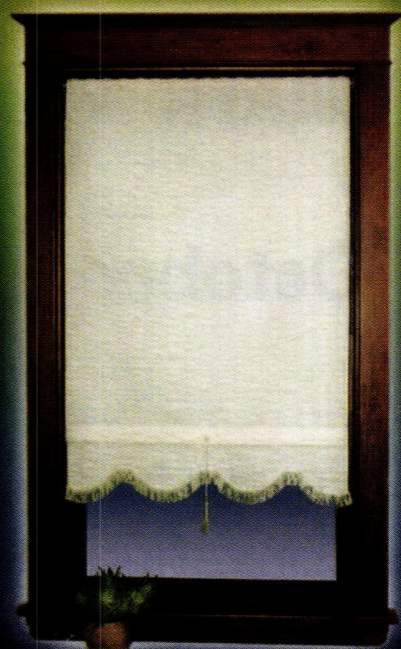
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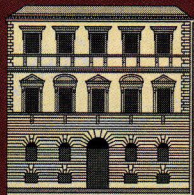
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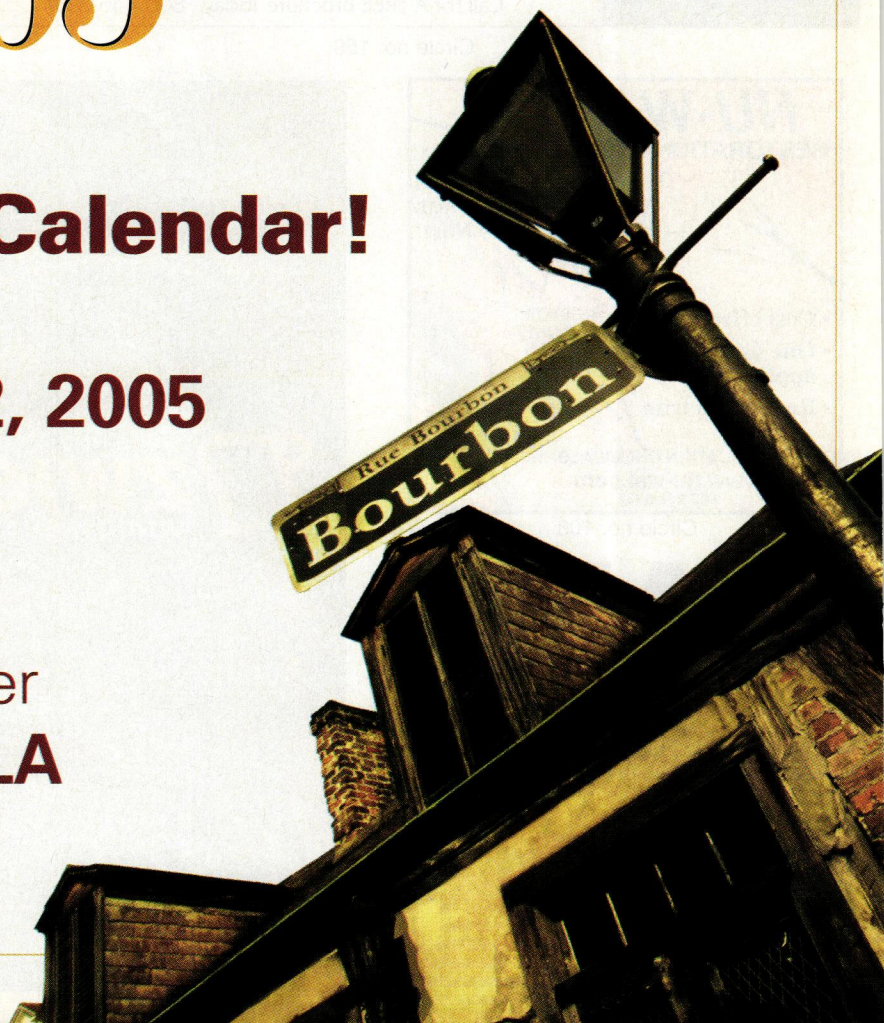
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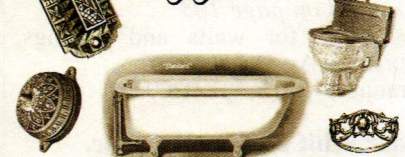
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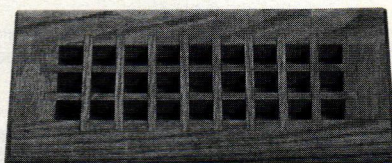
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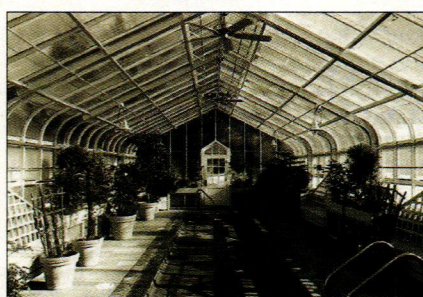
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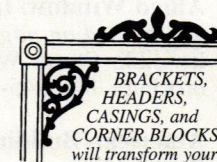
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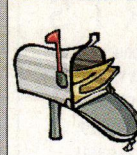
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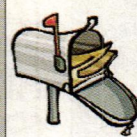
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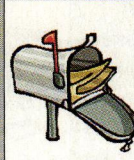
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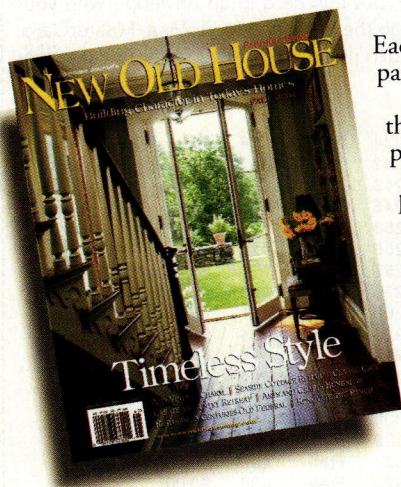
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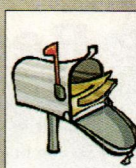
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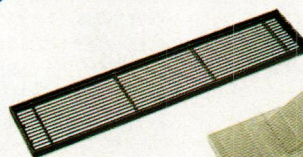
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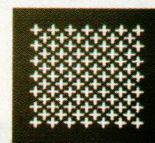
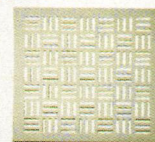
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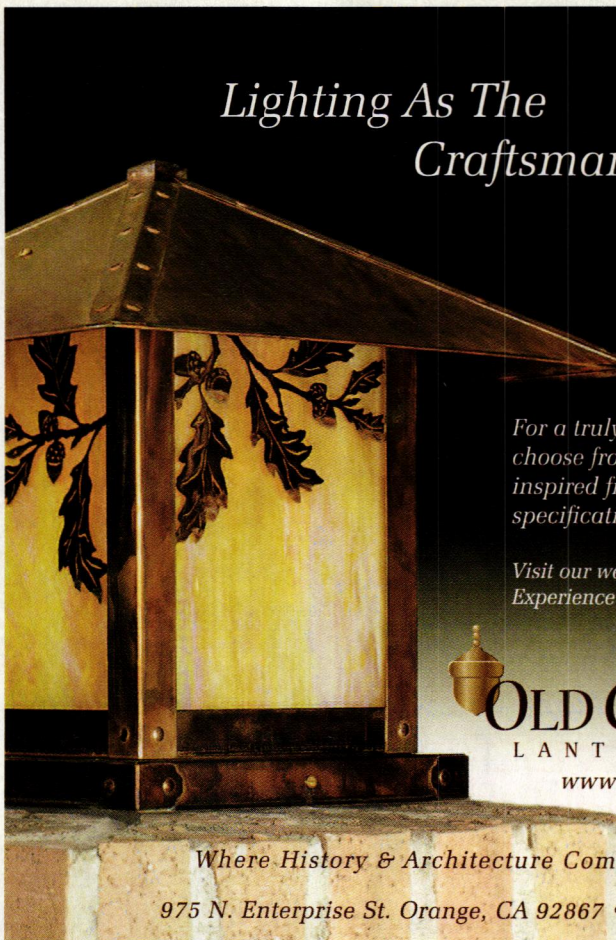
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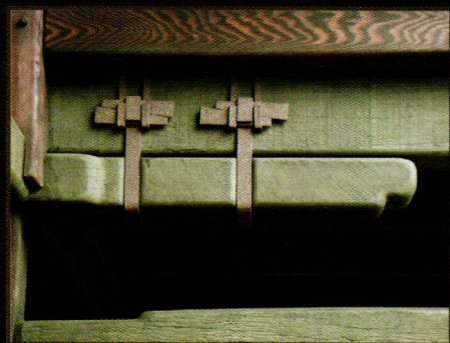
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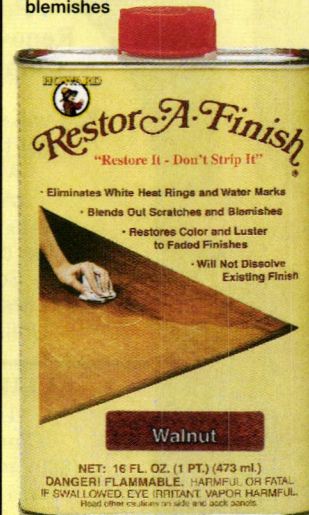
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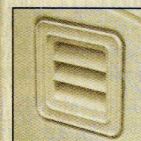
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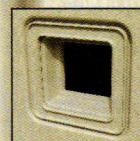
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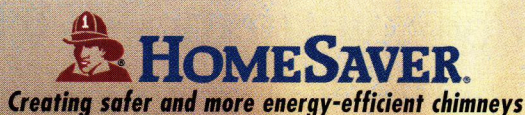
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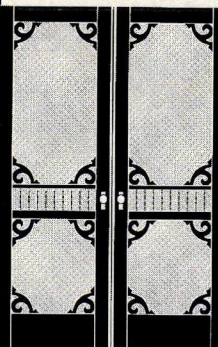
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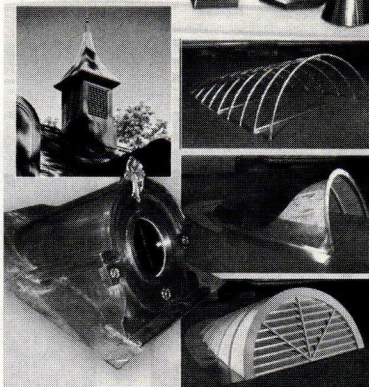
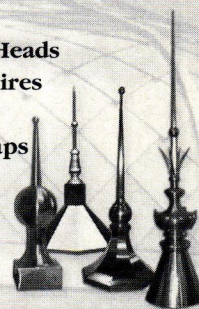
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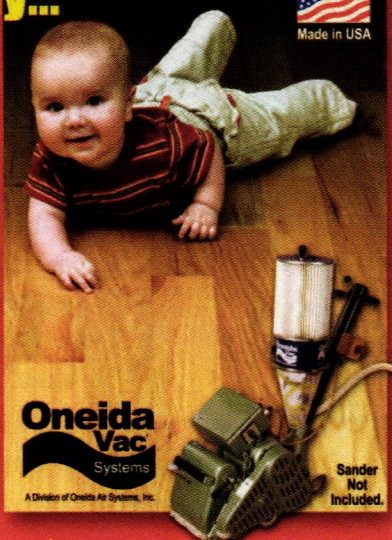
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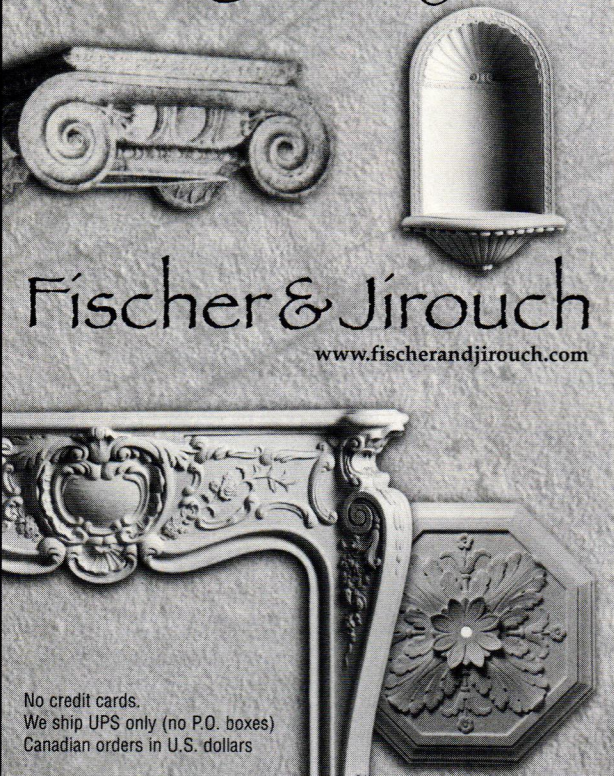


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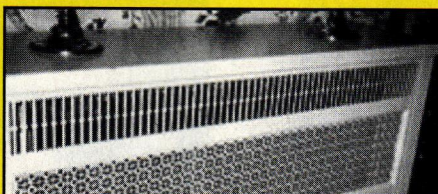
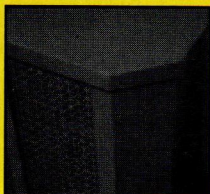
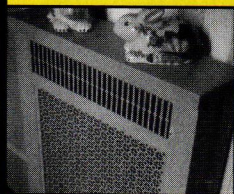
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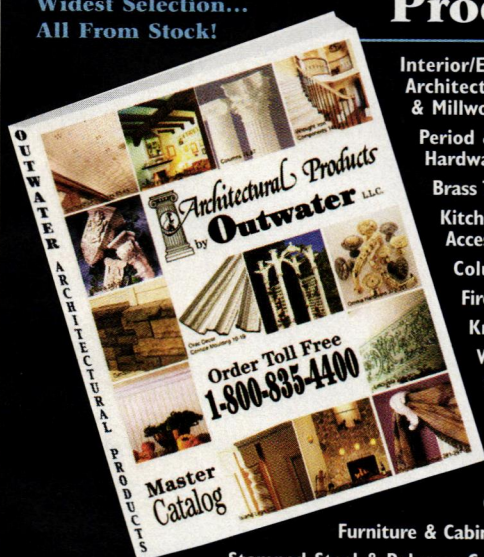


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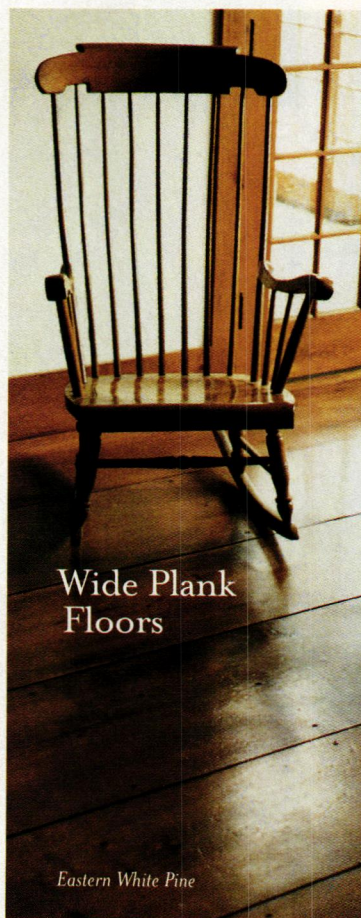
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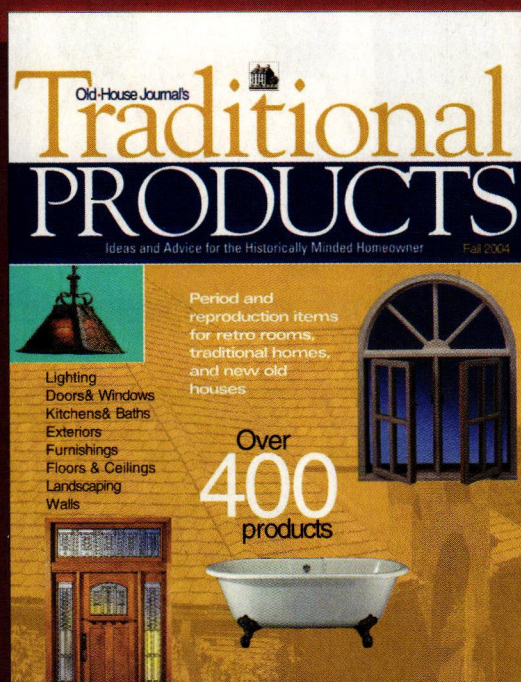
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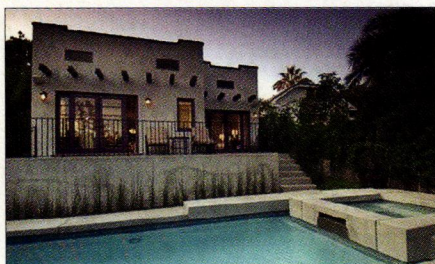


# Swaps & Sales—Historic Properties

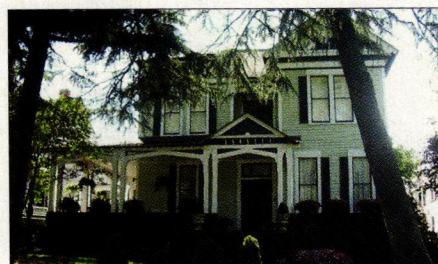
## SPOTLIGHT HOUSE



**HARWICH PORT, MA**—Create your own cozy family compound in this beautifully restored 1750 half-Cape connected to a full Cape, small guest cottage and two-car garage. Sensitive renovation in 1998. New wiring, plumbing, insulation and fixtures plus an updated kitchen and light-filled family room. 18-ft wide panhandle going directly to Bank Street Beach. A short stroll to shops and restaurants of the “Port.” 5 bedrooms, 4 1/2 baths, charming details, fireplaces—a beautiful property in a beautiful location. **Keith Bradley, Broker.** 508-221-0711. [Keith@KeithBradley.com](mailto:Keith@KeithBradley.com).



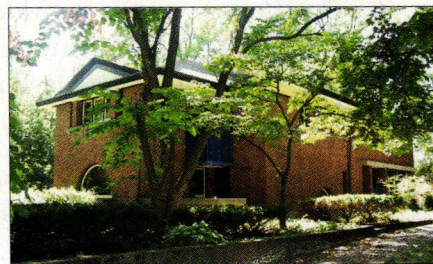
**PASADENA, CA**—1924 Spanish Pueblo. Charm of by-gone era w/today's conveniences. 2,000 sq. ft. w/3 bedrooms, 3 baths. Living room w/Venetian plaster fireplace & barrel ceiling, dining room w/built-ins, gourmet kitchen & media room. Gleaming hardwoods, gorgeous master suite, all new systems & roof. Pool w/waterfall. This oasis is waiting for you! \$1,195,000. Donna Baker, CENTURY 21 Adams & Barnes. 626-930-9349. [www.4SaleByDonna.com](http://www.4SaleByDonna.com)



**MACON, GA**—Investment opportunity: Circa 1854 home; masterfully altered by Neel Reid 1910. View at [www.historicproperties.com](http://www.historicproperties.com). \$769,900. Rare opportunity. A true architectural gem. Renovated in a historically sensitive manner. This is one of Macon's most charming homes. Macon is awaiting commuter rail to Atlanta. Current drive 1 & 1/4 hours. Prices for historic homes in Macon forecasted to triple in the next few years. 478-750-7020.



**WASHINGTON, DC**—Storybook charm abounds at this enchanting, sun-drenched 3 bedroom Dutch Colonial (circa 1937) just minutes from the hustle and bustle of downtown DC. Shaded by the canopy of majestic trees, this adorable cottage offers all the modern amenities, including a recently renovated granite & stainless kitchen. Offered at \$699,900. Best Address<sup>SM</sup> Real Estate, LLC. 202-669-4656. Preview photos at: [www.BestAddress.com](http://www.BestAddress.com)



**FAIRFIELD, IA**—The J. F. Clarke house, designed in 1915 by Barry Byrne, associate of Frank Lloyd Wright. On National Historic Register. Includes much of the original furniture, windows, and posters designed for home by Ianelli. Partially upgraded mechanicals, new roof 2004. Potential as a wonderful B&B, 6 bedrooms, 3 1/2 baths. Truly unique property. \$329,000. Ann Clifford, Heartland Real Estate, 641-472-1880. [www.heartland-fairfield.com](http://www.heartland-fairfield.com), <http://jfclarkehouse.com>

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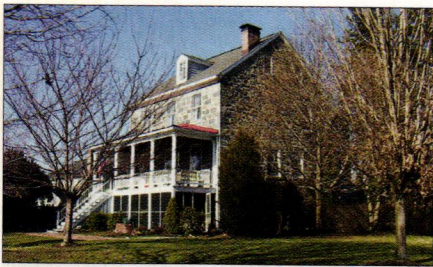
Website: [www.davenport-realty.com](http://www.davenport-realty.com)



**JOLIET, IL**—Circa 1920. Stately Brick Colonial Revival, National Register home, designed by architects, Monaco & Wright. 6 bedrooms, large kitchen, maple cabinetry, 2 1/2 updated baths, formal living & dining rooms, sun room, & hardwood flooring. Full, finished exterior-access basement. Original, brick carriage house now 2 car garage. Beautifully landscaped lot. \$399,900. Melody Hochevar, Coldwell Banker Honig-Bell, vm/pg. 815-773-6006 ext.146. [www.MelodysHomeTeam.com](http://www.MelodysHomeTeam.com).



**NEWPORT, KY**—Old World Eminence in Historic Newport Kentucky. You will think you are visiting a VILLA in Versailles. The elegance and comfort are combined as a perfect mix in this 4 bedroom, 4 1/2 bath painted brick Italianate town house. Majestic staircase, dramatic foyer, hardwood floors and 12 foot ceilings. Offered at \$389,900. Call Gerri Jones, RE/MAX P & O Co. 513-476-8133



**ELLICOTT CITY, MD**—Sweet Serenity! Formerly Old St. John's Stone Rectory, circa 1819 on lovely 1/2 Acre setting. 4,000+ grand sq. ft. on 4 levels. Wonderful covered front porch entry, loads of original & period features, 5 fireplaces, 5 bedrooms, 4 1/2 baths - perfect for your growing family or entertaining needs. A must see house & property. \$715,000. Kimberly Kepnes, CBRB, 410-480-3550 office/443-250-4241 cell, [www.kimberlykhomes.com](http://www.kimberlykhomes.com)

## SPOTLIGHT HOUSE



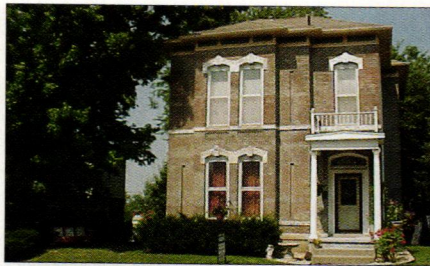
**BROOKEVILLE, MD**—LONGWOOD MANOR is a landmark colonial mansion built in 1817 on 2 acres. The Manor, built for Thomas Moore (refrigerator inventor), resembles Mount Vernon and was often visited by Thomas Jefferson. An elegant Bed and Breakfast, Longwood features the Retreat and Brookemoore Suites, both featuring 17'x15' sitting rooms stepping down to spacious bedrooms w/private baths. Rose Room features its own private bath. The Maryland Room is 19'x 32' overlooking pool. 5 bedrooms, 7 baths. \$1,475,000. **Janice Valois**, Re/Max Realty Centre, 301-502-2103.



**CAMBRIDGE, MD**—Elegant 7 bedroom, 3 1/2 bath historic Brick Georgian Colonial home! Majestic curving open staircase; spacious lawn; oak floors; recessed doors; slate roof; formal rooms; 6 dormers. Detached oversize garage w/in-law apartment! Journey back in time and appreciate the quality and grandeur of days gone by! Call Phyllis James, Broker or Kim Harper. \$1,300,000. ERA Phyllis James & Associates. 800-630-3011



**CENTERVILLE, MD**—Mount Pleasant. Circa 1799 classic Georgian brick manor house on 2.72 acres w/private tree-lined drive. Meticulously restored w/10' ceilings on first and second floors, 6 fireplaces, original woodwork, mantels and doors, marble bath, 5-zoned HVAC. In-ground pool, original smokehouse, surrounded by farm fields. Convenient to Annapolis, Easton and Wilmington. Historically Registered. \$1,475,000. William Marquess, Tred Avon Properties, 410-820-4104. [www.tredavonproperties.com](http://www.tredavonproperties.com)

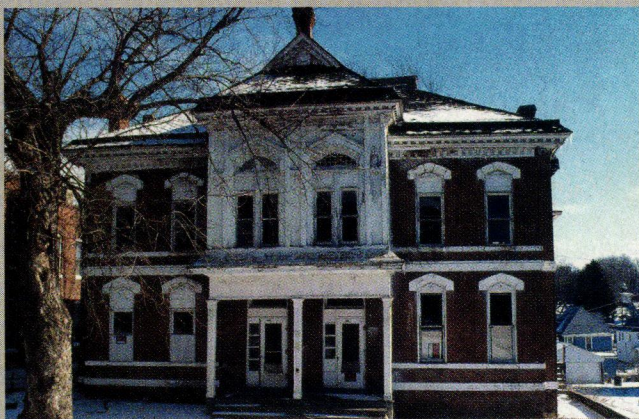


**ST. JOSEPH, MO**—Tastefully decorated home, historic district. Large rooms, 4 bedrooms, 2 baths, formal dining, eat in kitchen. Bedroom & bath on main floor. \$108,500 (83781). Call DON 816-383-8630 at Coldwell Banker General Properties. Sponsored by Heritage Action Campaign, Convention & Visitors Bureau ([www.stjomo.com](http://www.stjomo.com)) & Chamber of Commerce ([www.saintjoseph.com](http://www.saintjoseph.com)).

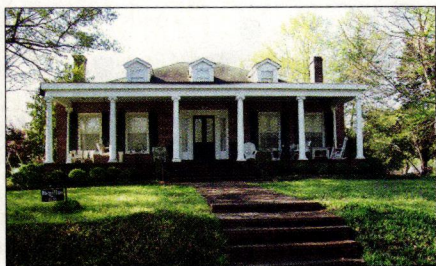


**ST. LOUIS, MO**—1922 Arts & Crafts near Tower Grove Park & Botanical Gardens. 2 massive fireplaces, original bookcases & hardwood floors, 4 bedrooms, 3 baths. Master suite w/sitting area, walk-in closets, marble bath. Sunroom on each floor. Eat-in kitchen, separate dining, main floor guest bedroom, zoned HVAC, 2-car garage. New plumbing, electric. Low \$400's Shannon Ware, RE/MAX Gold 314-541-2027 cell, 314-756-6018 office. [www.soldonshaw.com](http://www.soldonshaw.com)

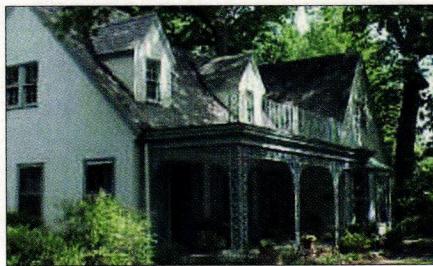
## SPOTLIGHT PROPERTY



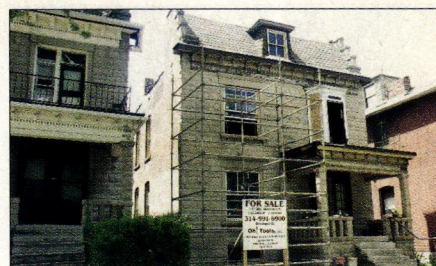
**ST. JOSEPH, MO**—This beautiful 5,600 sq. ft. Queen Anne brick duplex is located in the Cathedral Hill Historic District and listed on the NRHP. The Rufus McDonald Duplex is a classic example of St. Joseph's elegant Victorian architecture. This truly incredible building is endangered and may be lost unless purchased and restored. \$29,000. **Jay Leipzig**, 816-232-1829, [jay@uptownstjoe.com](mailto:jay@uptownstjoe.com). Sponsored by the Heritage Action Campaign, St. Joseph Chamber of Commerce ([www.saintjoseph.com](http://www.saintjoseph.com)) & St. Joseph Convention & Visitors Bureau ([www.stjomo.com](http://www.stjomo.com)).



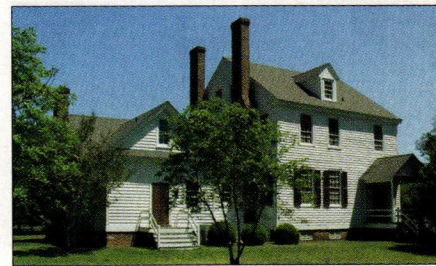
**HOLLY SPRINGS, MS**—Hamilton Place, circa 1838. Old southern charm at its finest. Crystal chandeliers, 4 fireplaces, massive crown moldings and 12' ceilings. 4 bedrooms w/ensuite bathrooms. Floor to ceiling windows w/picturesque views of the grounds. Deck w/pool & petite pool house or guest cottage. Perfect for B&B. Quaint town rich in culture and history. \$425,000. Mary Jean Smith, Banyan Tree Realtors, 888-853-5519, [www.banyantreerealtors.com](http://www.banyantreerealtors.com)



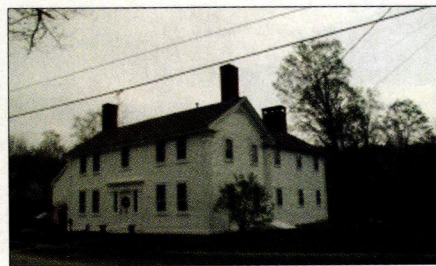
**DURHAM, NC**—Come in, and appreciate the elegance and grace of this lovely 1925 home...exquisite wainscoting & moldings, built-in cabinetry, beveled glass French doors, gleaming wood floors, 10' ceilings, copper gutters and slate roof. Located just a half block from Duke Park. Over 3,700 sq. ft. with 5 bedrooms. Garage. \$350,000. Ellen Dagenhart, Marie Austin Realty, 919-286-5611 ext 227 or 919-475-1719, [dagnhrt@mindspring.com](mailto:dagnhrt@mindspring.com)



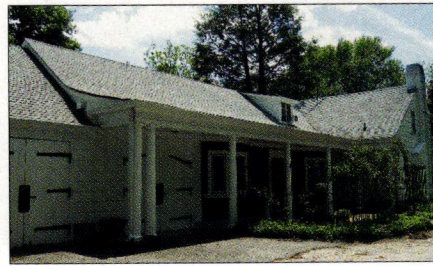
**ST. LOUIS, MO**—1904 "World's Fair" all-masonry home. Huge 3 bedroom, 2 1/2 bath renovation. Hardwood floors, pocket doors, luxury master suite w/bath. Fireplace and grand staircase. Open floor plan, zoned HVAC, 2-car garage. All new kitchen, plumbing, electric. Historic detail abounds. Fabulous Shaw Neighborhood. In one of St. Louis' premier neighborhoods! Low \$300's. Shannon Ware, RE/MAX Gold 314-541-2027 cell, 314-756-6018 office. [www.soldonshaw.com](http://www.soldonshaw.com)



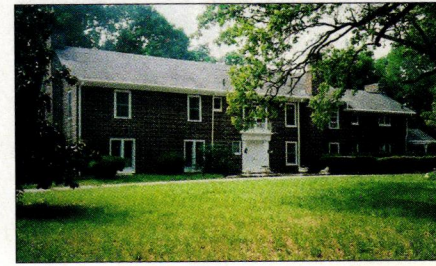
**ENFIELD, NC**—Historic 4,000 sq. ft. home built from late 1700s to 1820 boasts formal rooms, grand & smaller halls, 4 bedrooms, 2 bathrooms all faithfully restored. On 50 acres w/barn, garage, workshop, smokehouse & more. Formal gardens, woods & pond. \$598,000. United Country - 1-800-999-1020, Ext 108. [www.american-treasures.com](http://www.american-treasures.com) American Treasures - a FULL COLOR magazine of older and historic properties for sale. Just \$3.95



**GILMANTON, NH**—Beautiful setting, wonderful antique home with 6 working fireplaces and lots of original charm and character. Yard is surrounded by Suncook River - great place to entertain. 2 car garage has office above with 1/2 bath. A must see for the discriminating buyer. \$349,900. Contact Mary Brown at Historic Properties, 603-485-8300 x14 [www.historicprop.com](http://www.historicprop.com)



**HUNTINGTON/WEST HILLS, NY**—Circa 1908 carriage house w/attached caretaker cottage, an hour from Manhattan. 2 1/2 acres, zoned for horses, convenient to trails! Formerly part of the Halsey Estate w/original keeping room kitchen, windows, pine floors, raised panel doors. 4 bedrooms (later addition master suite), 3 1/2 baths. Detached artist's studio, 2-car garage & pool. \$1,250,000. Linda Sacca, Prudential Douglas Elliman RE 516-921-2262 x249, [Linda.Sacca@prudentialelliman.com](mailto:Linda.Sacca@prudentialelliman.com)



**CHARLOTTE COUNTY, VA**—Cleft Oak Plantation. VERY PRIVATE! 126 acres. +/- 30 acre fenced pasture. Built 1919 w/over 5000 sq. ft., 4 bedrooms, 3 1/2 bathrooms, living room, dining room, country kitchen, butler's pantry, hardwood floors. Beautiful condition! In-ground pool, 3 car open garage w/workshop, 2-stall stable w/tack room, numerous outbuildings, 2 stocked ponds. \$1,500,000. Call Betty Baldwin, Coldwell Banker, Lafoon Realty. 434-390-8951, email: [betty@lafoonrealty.com](mailto:betty@lafoonrealty.com)



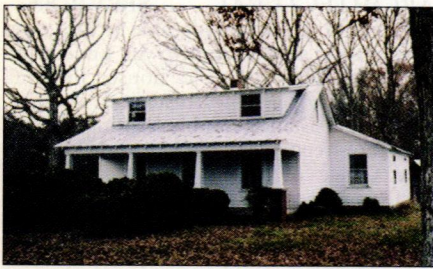
**CHARLOTTE COUNTY, VA**—Circa 1945 home on 41-acre working farm with good outbuildings including a hip-roofed 2-story dairy barn. The house has over 1,700 square ft. of living space, with 2 bathrooms and 4 bedrooms. Quiet country road in rural Virginia. \$265,000. For color brochure, 888-333-3972 (24-hours). United Country Davenport Realty, Keysville, VA. Floor plans & photos for Home # 4230 at [www.davenport-realty.com](http://www.davenport-realty.com)



**DINWIDDIE COUNTY, VA**—Discover one of the region's finest and earliest plantation houses! Circa 1710 with circa 1765 addition, "Mansfield" graces the state & national registries. Notorious for having the most pretentious ballroom in the area, "Mansfield" has been home to Atkinsons, Garlands & McIlwaines. Pre-revolutionary splendor! Near the Appomattox River south of Petersburg. \$595,000. Carla Takacs, Swearingen Realty, 804-712-4060. [takacsite@swearingenrealty.com](mailto:takacsite@swearingenrealty.com) or [vintageviriniaproperties.com](http://vintageviriniaproperties.com)



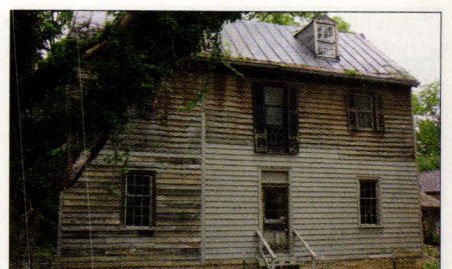
**HALIFAX, VA**—The Parsonage, circa 1888. Remodeled in the 1970s w/a rear addition, this lovely home features formal rooms w/gas log fireplaces, arched doors and built-ins. 4 bedrooms, 2 of which are on the first floor. Incredible yard w/mature landscaping and outbuildings. Great for entertaining. Experience southern hospitality where it's alive and well. \$239,900. The Davis Co. Realtors. Honey Davis, Broker. 877-575-1100. [www.honeydavis.net](http://www.honeydavis.net)



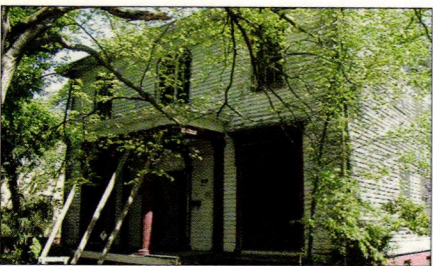
**HALIFAX COUNTY, VA**—Circa 1940 home on 38-acre working farm. More land available. Several outbuildings. The house has over 1500 square ft. of living space, with 3 bedrooms. Quiet country road in rural Virginia \$190,000. For color brochure, 888-333-3972 (24 hours). United Country Davenport Realty, Keysville, VA. Floor plans & photos for Home #4060 at [www.davenport-realty.com](http://www.davenport-realty.com)



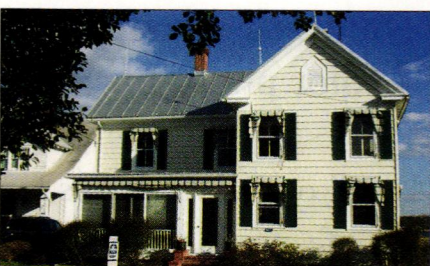
**KEYSVILLE, VA**—This forgotten 2-storey mansion is a restorer's dream. It hasn't been touched since 1979. Its 3,000 sq. ft. of living space includes a curved staircase, unspoiled woodwork, 10-foot ceilings, and louvered interior plantation shutters. It is laid out in the shape of an "L" with 11 rooms, but no working bathroom and no kitchen. \$240,000 "As Is." United Country Davenport Realty, Keysville, VA. Floor plans & photos for home #4240 at [www.davenport-realty.com](http://www.davenport-realty.com)



**LEXINGTON, VA**—Roberson-Phalen House. Historic Lexington Foundation offering restoration opportunity in downtown area near Washington & Lee University and Virginia Military Institute. Shell of rare timber-frame house (c. 1826-'40) stabilized on new stone foundation. Original, inserted or modified Early Classical mantels and detailing remain. Zoned either residential or commercial. \$297,500. Ask for Otis Mead, Mead Associates, (540) 463-7168, [www.meadproperties.com](http://www.meadproperties.com)



**PETERSBURG, VA**—This beautiful circa 1853 home in need of restoration has 4 large bedrooms, plaster moldings, fireplaces, basement and 2 outbuildings. Main house has over 3,600 sq. ft. Prominent landscape designer Charles F. Gillette designed the gardens and grounds for this property in 1959. Located at 116 Liberty Street. \$79,950. Contact Historic Petersburg Foundation, Inc. at 804-732-2096. As seen on [www.historicproperties.com](http://www.historicproperties.com).



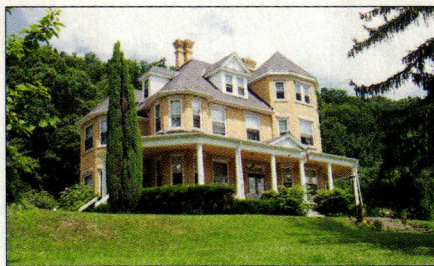
**REEDVILLE, VA**—A "Summer Place", Or For Always! Excellent condition residence circa 1898-1917 in historic Reedville. Interesting water views from most rooms. First floor master suite w/fireplace, 3 guest bedrooms, family room w/fireplace, breakfast room, wetbar/utility, library, formal parlor, dining room. Enjoy 19th Century village life - walk to ice cream parlor, bank, restaurants! \$699,000. Port & Starboard Real Estate. [realestate@port-starboard.com](mailto:realestate@port-starboard.com) or 800-529-5071



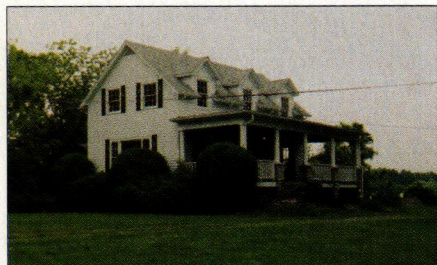
**SAXE, VA**—Sylvan Hill Plantation. Elegant hilltop 6,000 sq. ft. manor house on 138 breathtaking acres. 12-room gem restored to its original grandeur. Antique period lighting. 14'x35' country kitchen in the English basement. 10 fireplaces. Grand porches front and back. 4 full baths. Central HVAC. New mechanicals. Widows peak. 5-bay carriage house. Much More! \$995,000. Max Sempowski, Realtor, Antique Properties. 434-391-4855. [www.oldhouseproperties.com](http://www.oldhouseproperties.com)



**WINCHESTER, VA**—"Fawcett Run Farm". Stunning, beautifully restored stone home, circa 1841, on 62 acres (56-acre parcel separately deeded). 4,100 sq. ft., 10-ft. ceilings, original wood flooring. Includes a separate in-law suite. Fawcett Run and Cedar Creek run through the property. Located on southwest side of Frederick County in the Shenandoah Valley. \$1,639,000. Bill Nordman, Historic Properties, Inc. 888-830-2678 [www.historicpropertiesva.com](http://www.historicpropertiesva.com)



**SNOWSHOE, WV**—Elegant mansion 30 minutes from Snowshoe sits on 75 acres of woods & meadows. This circa 1901 home has been visited by dignitaries, hosted many weddings, and is now operating as a B&B. Perfect for a Corporate Retreat Center or for large family. Incredible woodwork throughout. Horse stables, gazebo, & outbuildings. \$850,000. Marty Giddings, RE/MAX Old Spruce Properties, 888-577-7823. [www.sprucealty.com](http://www.sprucealty.com)



**WYTHEVILLE, VA**—The Highlands circa 1860. Quirky, sprawling on 2.6 acres in historic area of charming town. 14 rooms and almost 4,000 sq. ft. Mother-in-law suite. Stone fireplace. Gorgeous hardwood floors. New kitchen with large eat-in area. Large shade trees on spectacular grounds. 3-5 bedrooms. 2 1/2 baths. Family room. \$349,000 "The Old House Man" 804-343-7123 or [AntiqueProperties.com](http://AntiqueProperties.com)



**CHLOE, WV**—Civil War Victorian—3 bedrooms, 1 bathroom home on 171 acres w/high ceilings, transom windows & original wash house. Beautifully maintained & in "move-in" condition. Outbuildings & lots of room for animals. Creek, woods & free gas! \$230,000. United Country - 1-800-999-1020, Ext 108. [www.american-treasures.com](http://www.american-treasures.com)  
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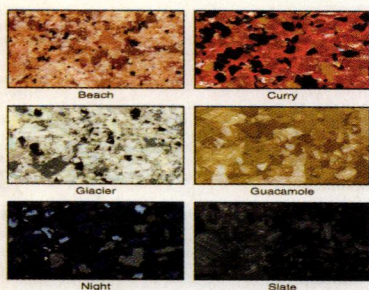
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Marjorie Ellena  
[ohj@historicproperties.com](mailto:ohj@historicproperties.com)  
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## Clawfoot Supply

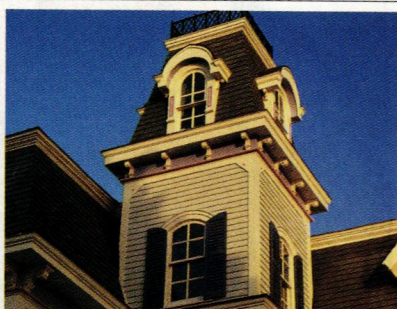
Distributors of designer clawfoot and free-standing bathtubs in both traditional cast iron and acrylic models with a full product line of antique bath fixtures and accessories. 877.682.4192; [www.clawfootsupply.com](http://www.clawfootsupply.com)

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## Elmira Stove Works

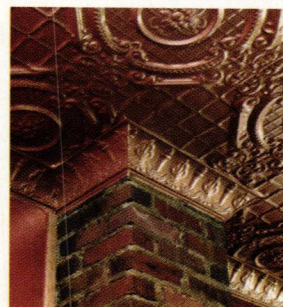
The Northstar Retro Range offers a choice of very cool colors, heaps of chrome, big ovens, an optional warmer and an analog clock with a "vanishing" digital display. Great features, solid construction in a hip package. 800-295-8498; [www.elmirastoveworks.com](http://www.elmirastoveworks.com)



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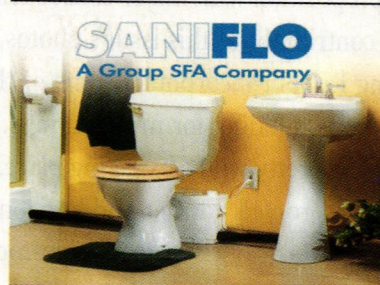
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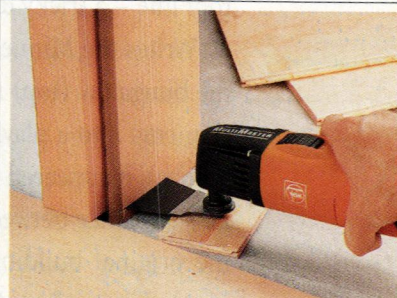
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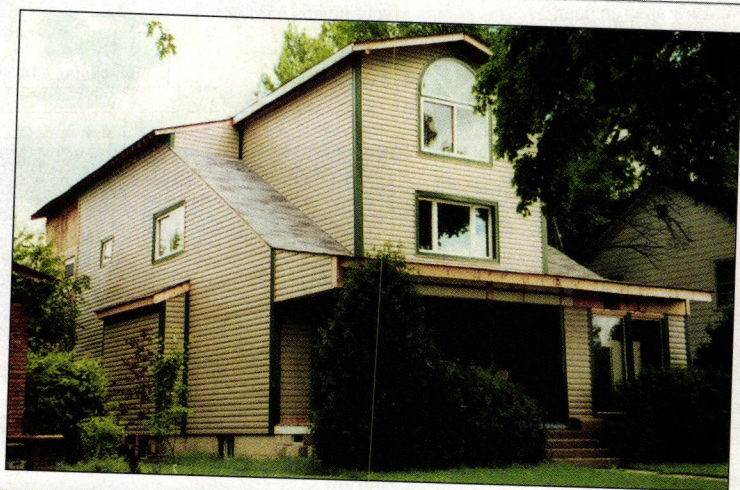
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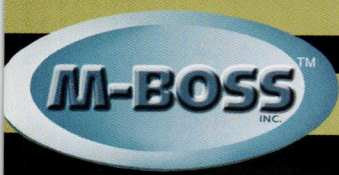
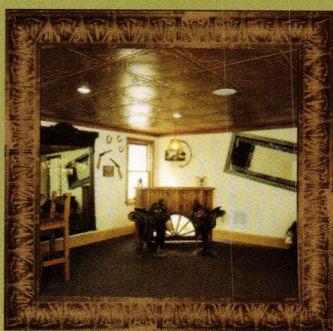
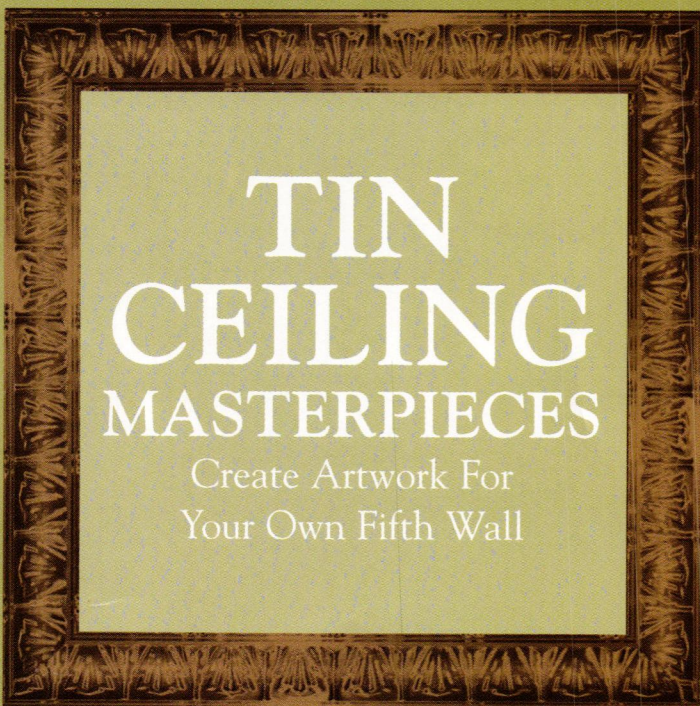
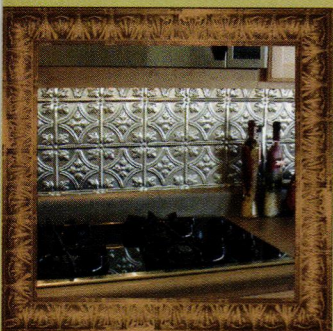
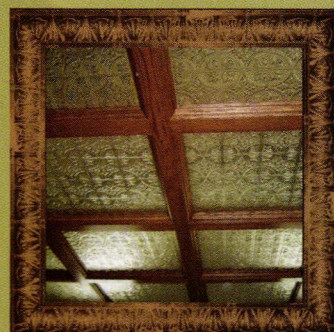
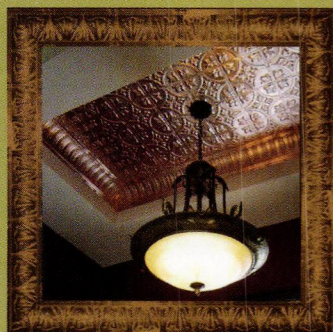


## Up, Up, and Away

One trend in today's construction boom is the drive to build-out above the existing roof line – a tricky design proposition with major consequences for many old houses. Writes the Minneapolis contributor of this issue's photos, "I first took pictures of the bungalow (top) thinking I might incorporate some of the Arts & Crafts design elements into a playhouse I was building for my daughters. Fast forward two years (above), it appeared something pretty wild was taking place." We'd agree. There's little semblance between the shed-roofed dormer and horizontal band of windows in the original building and the vertically stacked, gable-roofed structure that has erupted in its place. Adds the author, "I have decided not to update my playhouse with those changes." 🏠

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